

## Scheme of transliteration of Christian Marathi Literature in Goa



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Endangered languages should have been a concern for every student of language. While speakers of Onge and Shompen on the Andaman islands in India are down to a last few dozens. We need not forget that along these two, almost half of some 6000 languages, which once flourished among human beings are either under threat or endangered or dying in many parts of the world. The entire process of annihilation of native languages began the day religions of yesteryears set their foot in other quite older worlds. They extended their own boundaries and transformed linguistic patterns. The modern industrialisation also is hell-bent on taking its toll of the native languages. If compared to all such aggressions then one would comprehend the fact that

attempts of preservation of such older version of native languages in their nature script appear to be meager. The reason is very few individuals and institutions venture upon such maneuver. Today break-up of communities in small fragments of individuals are again getting themselves immersed in different cultural and linguistic environment, which has helped to stifle their spoken languages. More and more cultural and linguistic colonialism and its aggressive policy clandestinely followed from across the border against relatively weak environment threatening the identity and integrity of languages. All may not be lost for those who intend to save the languages of yesteryears. This is possible by deciphering them, maintaining their natural script, and preserving them in their in its original form.

P. T. Narayan, a 65 year-old mechanical engineer and project coordinator at ASR Centre for Technology Research a Sanskrit, a wing of Academy of Sanskrit Research (ACTRIS), Melkote has developed new software. This software has been designed to other Indian languages. The documents are initially 'cold-flash' scanned and fed into personal computers. The image could then

be accessed using the software on a trifurcated window screen, of which two are edit-mode windows. The optical characters recognition (OCR) to recognize the ancient scripts has to be perfected. The day is not that far when the digitization of manuscripts would help students to expand the horizon of research. However, unfortunately, the curators seldom allow the research scholars if access to this writing is sought.

Language and its script have great relationship with each other. Although script or scripts follow language, the latter becomes immortal because of its script/s. Script is always a coded message in a contemporary human language and deciphering it could be a stupendous task in absence of a certain scheme. Consensus is that scripts are not ideograms of hieroglyphics but phonetic and syllabic. Students of alphabets cherish each moment while observing the pronunciation of each syllable prevalent during a particular point of time. The Devanagari is the natural script of Marathi language. Besides this, several documents written in Marathi wearing Kanaddi script are still available in the archive of Goa government. Moaddi was also a

common script among the Marathi writers in the regions of Goa and Maharashtra. Attempts are made to transliterate some of the Kanaddi (or Hallekannad or Goemkanaddi as it is commonly known among the students in Goa.) Papers into Devanagari script. Apart from the above, arrival of the Jesuits in Goa bestowed the Roman script on the Marathi language, which has become the only tool for studying Marathi and Konkani that was written by the Jesuits during the 17th century in Goa (1).

*Peter Puranna (Discursos sobre a vida do Apostolo Sam Pedro em que se refutam as principaes erros do gentilismo deste Oriente e se declarão various misterios de nossa sancta Fe: com varia Doutrina util e necessaria e esta nova Christandade, Casa Professa de Jesus, Goa. i.e. Discourses on the life of the Apostle Saint Peter in which are refuted the principal errors of the gentilism of the Orient and various mysteries of our Holy Faith are declared.)* This is the poetry written in the language of Bramana Marastta and was printed at Casa Professa of Jesuit missionaries in the island of Goa. A copy of this Puranna is available in the government library at Lisbon-Portugal. Another printed copy is

available in the Central Library at Panaji-Goa)

"Mugytiuatā Apostola S. Pedruche zinny, anny abhinava qhellāche Discursa, veueqha quele hati. Bhassa maratthy ghaddita vouiyāche, Abhauica cōcanne gētia locu S. Pedru praty prusttnu carita, anny bhagtu teyansi pratiutara dentā, xastraveuadu manddoni cōncanetuāche chedanna caritāe. Maga queuala Paramesparutacauannumhannoni arthuni dauitae.... Dussarea Purannachī pancha cāndde. Paile cāddi viuidhā cōcanneāchea cudeuāche bhazana chedile ahe; Dussare cāddi pursā adisttanche puzana chedilē asse: Tissare cānddim saitanā maruuā, bhutā, betāllāche qhāddanna quelē ahe. Chouthē cāddi tetissa coti cudeuanchy bhazana chedily ahe. Panchama canddi Bramha, Visttnnu, Mhaessache bhazaneche chedanna quele asse, Anny cōcanneanchi xastre, veda, puranne, ritu, achara, vpachara yetuquei cuddha lattica mhannoni, aissiya saqhy deuni praghttauile asse."

(Transliterated version :)

"मुगित्वंता आपोस्तोला सांतु पेद्रुचे जिणी आणि अभिनव खेळांचे दिस्कुर्स विवेख केले हाति. भास मराठी घडित वोवियाचें. अभाविक कोंकणें जेंतिय लोकु सांतु पेद्रु प्रति प्रस्टनु करितां, आणि भग्तु तेयांसि प्रतिउतर देन्तां, शास्त्रवेवादु

माण्डोनि कोंकणेत्वाचें छेदण करिताए. मग केवल परमेस्वर ता कवणु म्हणोनि अर्थुनि दाविताए....दुसरेआ पुराणाचीं पाञ्च काण्डें. पइले कांडी विविधां कोंकणेआंचेआ कुदेवांचें भजन छेदिलें आहे; दुसरे कांडी पुर्सा आदिस्ताज्जे पुजन छेदिले असे: तिसरे कांडीं सैतानां मारुवां, भुतां, बेताळांचे खंडण केलें आहे. चौथे कांडीं तेतिस कोटि कुदेवाज्जी भजन छेदिली आहे. पञ्चम काण्डी ब्रम्हा, विस्णु, म्हाएसाचे भजनेचे छेदण केले असे. आणी कोंकणीआज्जी शास्त्रे, वेद, पुराणें, रितु, आचार, उपचार येतुकेइ कुढ लटिक म्हणोनि, ऐसिया साखी देउनि प्रघटविले असे."

The above excerpt from the Peter Puranna exhibits that, unlike Stephens, Croix was not quite versatile and therefore does not excel in comprehending the orthography of Marathi language, especially in the case of nasals, and its corresponding characters from the Roman script. Although the work in verse form of Croix is much more than that of Stephen's, the latter appears to be a genius among the entire Christian Marathi literateur from the 17th century. Saldhana wonders :

"At first sight it appears very strange that writing in a downright Asiatic tongue, Fr. Stephens should have used Roman characters. But, when it is considered that the use of these characters must have considerably diminished the difficulty of his labour, as it was more natural to him to choose his own alphabet than any other; that apart from the non-existence of the

now-abounding devanagari type in India at the time, it was certainly easier, as it must always be easier, to bring out even a lithographical edition of a work in Roman than in the devanagari character; and that intended as the Christian Puranna was for a very wide circle of readers besides Christians as it clear from the author's Introduction in the vernacular, Fr. Stephens' writing it, as he did, pre-supposed the absence of the characters adopted by him was best calculated to attain the object. Added to these reasons there were perhaps another in the aforementioned discouragement by the Portuguese polity, of the cultivation of the Hindu literature through the ungrounded fear promoting idolatry, and in possible disfavour in which the sacred script of the Hindus - the Devanagari alphabet - may have been held. Besides, written as it is in Roman characters, the Puranna may be said to mark in a monumental manner the establishment of a European power and the advent of the Christian Faith in Indian. And in view of the extreme probability that the Portuguese alphabet must in due course have become familiar to the people throughout the Portuguese territory, it would not be too much to conclude that Fr. Stephens *opus magnum* found

favour with general public and became a much loved and much used possession in every Christian home.-(2)

Saldhana missed the realities, apparently, due to non-availability of historical documents on printing press in India. For the first time in the history of printing in India, a Spaniard blacksmith, a specialist in manufacturing clocks, whose name was Joao Gonsalves, and who has accompanied Bustamento to Goa had prepared Indian (either Malayalam or Tamil) types. Prof. Anant Kakoba Priolkar, who is well known for his assured display of scholarly diligence and scrupulous accuracy as well as unquestionable balance and fairness of matter and presentation, quotes Father Schurhammer in his Printing Press in India as follows :

"By the end of the year 1577 there were cast about 50 letters in the Devānagari script, but brother João Gonsalves who prepared them died, in the following year, and his companion Father João de Faria also having expired in the year 1582, there was none who was able to undertake, the work. For this reason the Puranna was printed in Latin characters in the college of Rachol in the year 1616 and 1649 and in the college of Saint Paul in

the year 1654.-(3)

Prof. Priolkar has published two letters written by Father Thomas Stephens, which were addressed, to his superiors in the Society of Jesus in Rome - (4). In one of those letters, which was written on December 05, 1608 he wrote :

"Before I end this letter, I wish or bring before your Paternity's mind the fact that for many years I very strongly desired to see in this Providence some books printed in the language and alphabet of the land, as there are in Malabar with great benefit for the Christian community. And this could not be achieved for two reasons: the first because it looked impossible to cast so many moulds amounting to six hundred, whilst the characters are syllables and not alphabets, as our twenty-four in Europe. The other because this holy curiosity could not be put into execution without the order and concession of the provincial, and they have so many things to look after that they have no time to attend to this, much more to take in hand. The first difficulty has its remedy in this that these moulds can be reduced to two hundred. The second will vanish if your Paternity thought it fit to write to Father Provincial, recommending him that he may do it if he feels

that it will be for the greater glory of God, and edification and benefit of this Christian community."

In spite of his strong desire to publish the writing in Marathi and Konkani, Stephen's opus magnum Christ Puranna printed in 1616 was in the Roman script.

Once it was evident that no vernacular script would be available, it was obvious that Stephens had to complete his treatise with the help of the Roman script. It was a sort of Romanisation. In a way, it is such a convenient scheme that would help Roman alphabet to adopt vocables in the oriental language and convey its meaning in the same sounds and aspirates, grammar and orthography. It is but natural that all the Christian missionary Marathi poets and writers had to seek help from the local inhabitants since they knew little of the diversity of sounds and aspirates in the absence of writing in vernacular languages that was destroyed during the unenlightened zeal of evangelisation. In a way, it was a fresh start, which may be viewed as simple guesswork as well on trial and error basis. That is why use of diacritical accents, expression, of sound acquires variety sometimes. Romanisation which gifted a standardised script

in due course of time, reflection of which is seen in the Konkani and Marathi writings by the Christian missionaries, is apparently backed up by three European languages viz. English, Portuguese, and Latin, the language of ancient Rome (4). It would be quite interesting research project for students if they would wish to study whether the very same authors indulged in the acts of Romanisation also whether they have been consistent in their own writings. Others too were not very much conscious enough to maintain the correct spelling or construction of such words which were in common usage, e.g. a mention has been made by Lakshmikant Bhembre, in his article written in Marathi Samshodhan Patrika, Bombay, of a 17th century book entitled Gramatica da Lingua Canarin do Norte. He says, therein, that he had come across a Portuguese sentence as follows :

'A' letra 'x' tem de algum modo a pronunciaçãõ do nosso 'sh'. "Referring to that he maintains that in Portuguese at any point of time, no custom of writing 'sh' to 'x' ever existed. He attracts attention to usage of a word in Portuguese as pronunciaçãõ. His contention is that this word is the clean Portugisation of an English one since genuine

Portuguese word is pronuncia. (Pp. 129-30). Dr. Meena Joshi mentions about the licence issued by Dō Eugenio Gomes for the publication of *Cathechismo da Doutrina Christam* in 1778 states as follows: *Sacerdote Portoghese di Goa practica in lingua Marastta.*-(5)

## **Scheme of transliteration :**

It is imperative today to comprehend the fact that the present scheme of pronunciation in English language or even the IPA's design would not assist, in any way, to understand the Marathi literature written by the Christian missionaries during the 17th century. The entire Roman script, used by the British, French and Portuguese Jesuits for their writing in Marathi has evolved from the Roman, Greek and Etruscan (of people of ancient Etruria, an area of Italy roughly corresponding to present-day Tuscany), the language not yet deciphered and it is unknown affinities. Norman (inhabitants of Normandy in the north-west France and descendants of the mixed Scandinavian and Frankish people since the 10th century whose king William conquered England in 1066 and therefore has) influenced art and architecture.

Alphabetarian David  
Diringer, in his book *Alphabet*

*Exhibition* (London, 1953), has given an interesting account of formation of characters in the alphabets of the English language. He says that the symbols of 'l' and 'j' were used in the early middle ages indifferently for both vowel and consonants. 'j' being the lengthened form with a curve to the left, was used for distinctive purposes, particularly when the letter appears in a prominent position, e.g. as an initial, or in conjunction with another. (p.64) The Etruscans had three signs for the same sound: C (q.v.), K and Q (q.v.), and used the first when it preceded 'e' and 'i'; the second before 'a' and 'Q' before 'u' (since 'o' was not present). The Romans adopted all the three signs and method of using them, but in time they dropped the 'K' (using it only in a few well now nor official words such as 'Kalendae') and retained the 'Q' for the 'K' speech sound followed by 'u'. With the Norman Conquest, French words came in use having 'c' with soft sound 's' before 'e' and 'i'. (p.65) Because of the Norman conquest, at this juncture, French words came in use having 'c' with the soft sound 's' before 'e' and 'i'. The Greeks had two signs for the sound 's' but they do not appear in the Etruscan inscriptions.....The lower case letter is merely a smaller

version of the capital letter, but in the English manuscripts of the seventeenth century the form of the miniscule character was 's' a form generally used in printing as late as the beginning of the nineteenth century. In the Etruscan and Latin alphabets, the vowel 'u' was written as 'V', this sign having in Roman times the value either of the vocalic 'u' or the consonantal 'v'. In early mediaeval times both the pointed 'V' form and the rounded 'U' were used indifferently for both the consonantal and the vowel sounds, the sign 'V' being employed in monumental script and the sign 'U' in hands current at this time. (p.75). Today 'V'/vi:/ is representing a voiced labio dental fricative consonant. The sound value given to 'y' and 'y' by the Greeks (y- ue --y) was unknown in the Latin language, and when used in adopted Greek words rapidly acquired the same value as 'i'. The early English scribes frequently used it in the place of 'i', particularly when the miniscule without dot fell in close proximity to 'm', 'n' or 'u' causing confusion to the reader. (p. 79) while referring to the Devanagari Script, Dr. Diringer held an opinion that it is one of the most perfect systems of writing apart from its main weakness of the short a inherent in each consonant unless otherwise indicated, which

is not always pronounced and is omitted in transliteration; the Devanagari character is therefore a semisyllabary. The system was obviously evolved by the learned grammarians of the Sanskrit language.

Students of the Romanisation have to bear in their mind that today, while attempting transliteration from Roman script into the Devanagari they are, in reality unwinding the cycle of transliteration. Because, while attempting an onslaught on the Marathi and Konkani languages, during the 17th century, the exponents of the Romanisation adopted a special scheme of transliterating from Devanagari into the Roman script. Venetian miniscule or italic 'a' and North-Italian miniscule 'a' are adopted by the Christian Marathi writers for the vowels 'आ' and 'आ' corresponding to the Devanagari script respectively although 'A' and 'a' are pronounced as 'आ' in the Portuguese language. 'I', 'i' and 'J' are the characters, which were used in the Middle Ages for both consonants and vowels against the respective speech sounds. A character having 'til' de' (~) on its top represents nasal - अनुनासिक - (with 'm' and 'n') speech sound. Although, there are instances that the Christian poets were aware of



परसवर्ण - the scheme of utilising the letters denoting the nasal sound as per the groups of consonants ( क>ङ, च>ज, म>ण, त>न), e.g. lunchissy > लुञ्चिसी, himputty > हिम्पुटी, nischintu > निश्चिन्तु, there are instances that they frequently adopted non-Devanagari nasals viz. vaicūttiche > वैकुंठिचे, Adāo > आदांव, yemacondassi > यमकोण्डासिस, canddim > काँडी, quensa > केन्स, assaqhe > ऑसखे (आशंके?), suntte > सुन्टे in stead of writing as सुण्टे, tunttaly, > तुन्टली in stead of writing as तुण्टली. . The letter in the Roman script 'Y' (upper case) and 'y' (lower case) plays the corresponding role of long 'i' vowel in Devanagari.

## **Father Thomas Stephens and his scheme of transliteration :**

The reality is that Stephens was never the exponent of Romanisation. Europeans in India had been studying Indian languages and they had been doing so by adopting the Roman script. Stephens has mentioned this fact in his 'Arte da Lingua Canarim', which was enlarged by Padre Diogo Rebeiro and revised by four priests. It was printed in 1640, in quarto at the College of St. Ignatius of the Society of Jesus. It was reprinted in 1859.

Dr. A. C. Burnell in no. 1 of his Specimens of South Indian Dialects says: "His (i.e. Stephens) system of

transcription was based exclusively on the Portuguese alphabet, but is for more perfect than the system advocated 200 years later in Calcutta."

In England, it is said that, until Dr. Johnson published his dictionary in 1755, orthography was not standardised. Sherridan and Walker also contributed to such process. Nevertheless, it is amazing that Stephens, who too was a British, had already attempted successfully to standardise the orthography required for writing Marathi in the Roman script, so much so that all the Christian missionary writers followed his model of writing throughout. It is a quite satisfying experience to ascertain this observation based on the experts from some of the works published during the 17th century.

Saldhana observes that, "The system of transliteration adopted by the author is exceedingly simple and in a way, almost original, though at the beginning of his Arte Da Lingua Canarin (Art of the Kanarese-(6) Language) he mentions it as a well-established practice at his time.

"...While late Dr. (Gerson) da Cunha-(7) in his essay on the Konkani Language and Literature.... observes that though, each writer interpreted the sounds by his own method of transcription, thus giving rise to a confused and often

capricious mode of transliteration or Romanisation. Yet, the system in question appears to have been in most cases satisfactory and in some respects even accurate and complete. Apart from being entitled to the merit of originality, it can, to a great extent, hold its own against the more learned systems introduced much later whether by Lespins or by Sir William Jones, or by even against that which appeared in or own days as an improvement upon the latter, in as much as it is quite within the grasp of the ordinary unscientific reader. But while Sir William Jones's system as modified, is being used by the greatest Oriental scholars in India, England and on the Continent, the system has long become a dead-letter through the shades of oblivion having slowly gathered around it....

"In complying Roman characters, Father Stephens has altogether ignored the letters K and w, in accordance with usage of writers in Latin and Kindered languages, and retained 'f' and 'j'(replaced by 'i' in Latin) only in proper names and in words of foreign origin, the latter of which, however, occur here and there in the Obviously.,

What is true today was also admittedly accepted norm of

pronunciation and writing then."

This reality could well be ascertained with the help of comparison among five available copies of CHRIST PURANNA:

(i) 18th century (copied manuscript in the Roman script by Manoel Saluador Rebello in 1767 which is available in the Central Library, Panaji - Goa library) copy:

(ii) 19th century (a manuscript in the Roman script from a house of Shri. Bhaugun Kamat Vagh -(7) in which sometimes strophe numbers do not coincide with any of the strophe numbers in other copies mentioned so far) copy:

(iii) 20th century (edited in the Roman script by Joseph L. Saldhana and printed in 1907 at Mangalore) copy:

(iv) 20th century (edited in the Devanagari script by Shantaram Bandelu and printed in 1956 at Pune)

(V) 20th century (edited in the Devanagari script by Father Caridade Drago and printed in 1996 at Bombay) copy:

(Please note : the author of this essay has done the transliteration from the Devanagari script into the Roman script occasionally found here.)

**(I) Padri mhanne srute Savadhanā  
Gresta Suarthyachy Catha Sangainā  
Zi niropily Suamiyanā**

Sixa apulea.

1.

**Ti Catha Sangoni yequequy  
varnannā  
Anni barave viueca viuāchanā  
Tenne Suqha how manā  
Te sangainā tumā. 2**

(ii). 19th century (manuscript in the Roman script from a house of Shri. Bhaugun Kamat Vagh) copy : Dussarem Puranna: Canto (Avasuara): 38, strophe (Oavee):1-

**Padri mhanne surte saudhana  
Gresta suartheyachy catha  
sangaina  
Zi niropily Suamiyana  
Sixa apuleya**

**Ti catha sangani yequeqa varnnuna  
Anni barave uiueca viuanchana  
Zenne suqha hoe mana  
The sangaina tuma**

(Please note : the different characters from the Roman script for the corresponding characters from the Devanagari script viz. अ and आ are not particularly chosen by the person who copied from the manuscript availbale)

(iii) 20th century (edited in the Roman script by Joseph L. Saldhana and printed in 1907 at Mangalore) copy : Dussarem Puranna: Canto

(Avasuara): 38, strophe (oaveei) : 1:

**Padri mhanne srute sauadhana  
Gresta suartheyachy catha  
sangaina  
Zi niropily Suamiyana  
Sixa apuleya**

**Ti catha sangani yequeqa varnnuna  
Anni barave uiueca viuanchana  
Zenne suqha hoe mana  
The sangaina tuma**

(iv). 20th century (edited in the Devanagari script by Shantaram Bandelu and printed in 1956 at Pune) copy : Dussarem Puranna: Canto (Avasuara): 38, Strophe (Oavee):1:

पाद्री म्हणे स्तुते सावधान। ग्रेस्ता स्वार्थियाची कथा सांगेन।  
जि निरोपिली स्वामियान। शिष्या आपुलेया ॥११॥  
ति कथा सांगोनि येकेकी वर्नणा। आणी बरवे विवेक  
विवेचना।  
जेणें सुखे होए मना। ते सांगेन तुमां॥२॥

(Transliterated version :

**Padri mhanne srute sauadhana |  
Gresta suartheyachy catha  
sangaina || 1 ||  
Zi niropily Suamiyana |  
Sixa apuleya || 1 ||**

**Ti catha angani yequeqa varnnuna |  
Anni barave uiueca viuanchana |  
Zenne suqha hoe mana |  
The sangaina tuma | | 2 | |**

(v). 20th century (edited by Father Caridade Drago, 1996 in the Devanagari script) copy :Dussarem Puranna : Canto (Auasuara): 38, Strophe (Oavee):

पाद्री म्हणे सुते सावधान। ग्रेस्ता स्वार्थियाची कथा सांगेन।  
जि निरोपिली स्वामियान। शिष्या आपुलेया ॥११॥  
ति कथा सांगोनि येकेकी वर्नणा। आणी बरवे विवेक  
विवेचना।  
जेणें सुखे होए मना। ते सांगेन तुमां॥२॥

**(Transliterated version :**

**Padri mhanne srute sauadhana |**  
**Gresta suartheyachy catha**  
**sangaina || 1 ||**  
**Zi niropily Suamiyana |**  
**Sixa apuleya || 1 ||**

**Ti catha sangani yequeqa**  
**varnnuna |**  
**Anni barauē uiueca viuanchana |**  
**Zenne suqha hoe mana |**  
**The sangaina tuma || 2 ||**

(i). 18th century (copied manuscript in the Roman script by Manoel Salvador Rebello in 1767 which is available in the Central Library, Panaji - Goa library) copy :

**Aissy apada caroi Suamiyassi,**  
**Maga, v(n)iropy denty maraueyassi**  
**Ti, Samagri, Catha, Sruteyanssi**  
**Sangaina Saqhepe. 137**

(ii). 19th century (a manuscript in

Roman Script from a house of Shri. Bhaugun Kamat Vagh (7) in which sometimes strophe numbers do not coincide with any of the strophe numbers in other copies mentioned so far): Dussarem Puranna : Canto (Auasuara) : 47, strophe (Oavee) : 137-

**Aissy apada caroni Suamiyassi,**  
**Maga niropu denty maraueyassi**  
**Ti samagri cattha sruteyanssi**  
**Sangaina sanqhepe**

(iii) 20th century (edited in the Roman script by Joseph L. Saldhana and printed in 1907 at Mangalore) copy : Dussarem Puranna : Canto (Auasuara): 47, Strophe (Oavee):137:

**Aissy apada caroni Suamiyassi,**  
**Maga niropu denty maraueyassi**  
**Ti samagri cattha sruteyanssi**  
**Sangaina sanqhepe**

(Please note : the different characters from the Roman script for the corresponding characters from the Devanagari script viz. अ and आ are not particularly chosen by the person who copied from the manuscript available)

(iv) 20th century (edited in the Devanagari script by Shantaram Bandelu and printed in 1956 at Pune) copy : Canto (Auasuara): 47, strophe (Oavee):137-

ऐसी अपदा करोनी स्वामियासी । मग निरोपु देंती  
मारावेयासि ॥

ति समग्रि कथा स्तुतेयासि । सांगेन संखेपें ॥१३७॥

(Transliterated version :

**Aissy apada caroni Suamiyassi,  
Maga niropu denty maraveyassi  
Ti samagri cattha sruteyanssi  
Sangaina sanqhepe || 137 ||**

(v) 20th century (edited in the  
Devanagari script by Father  
Caridade Drago in 1996) copy  
: Dussarem Puranna : Canto  
(Avasuara) : 47, strophe (Oavee) :  
137-

ऐसी अपदा करोनी स्वामियासी । मग निरोपु देंती  
मारावेयासि ॥

ति समग्रि कथा स्तुतेयासि । सांगेन संखेपें ॥१३७॥

(Transliterated version :

**Aissy apada caroni Suamiyassi, |  
Maga niropu denty maraveyassi |  
Ti samagri cattha sruteyanssi |  
Sangaina sankshepe | |**

(i) 18th century (copied manuscript  
in the Roman script by Manoel  
Saluador Rebello in 1767 which is  
available in the Central Library,  
Panaji - Goa library) copy:

yequeca bhacta mhannaty  
**Sachari  
Suaminnina te avasuari**

**JESVssi deqhiieya vpariye vari  
Vollaqhila nahi. 1.**

(ii) 19th century (a manuscript in the  
Roman script from a house of Shri.  
Bhaugun Kamat Vagh (7) in which  
sometimes strophe numbers do not  
coincide with any of the strophe  
numbers in other copies mentioned  
so far) : Dussarem Puranna : Canto  
(Avasuara) : 48, Strophe (Oavee):  
119 -

**yequeca bhacta mhannaty Sachari  
Suaminnina te avasuari  
JESVssi deqhileya vpariye vari  
Vollaqhila nahi. 1.**

(Please note : the different  
characters from the Roman script  
for the corresponding characters  
from the Devanagari script viz. De  
and Dee are not particularly chosen  
by the person who copied from the  
manuscript availbale)

(iv) 20th century (edited in the  
Devanagari script by Shantaram  
Bandelu and printed in 1996 at  
Pune) Dussarem Puranna : Canto  
(Avasuara) : 48, strophe (Oavee) :  
1-

येकेक भक्त म्हणती साचारीं । स्वामिणीन ते अवस्वरीं ।  
जेसुसि देखिलेया उपरियेवरीं । वोळखिला नाहीं ॥११॥

(Transliterated version :

**yequeca bhacta mhannaty sachary**

|  
**Suaminnina te auasuary** ||

**JESVssi deqhileya vpariyeuary** |

**Vollaqhila nahy** ||

(v) 20th century (edited in the Devanagari script by Father Caridade Drago and printed at Bombay in 1996) copy : Dussarem Puranna : Canto (Auasuaara) : 48, strophe (Oavee) : 1-

एकेक भक्त म्हणती साचारीं। स्वामिणीन ते अवस्वरीं।  
जेसुसि देखिलेया उपरियेवरीं। वोळखिला नाहीं ॥११॥

(Transliterated version :

**yequeca bhacta mhannaty sachary** |

**Suaminnina te auasuary** ||

**JESVssi deqhileya vpariyeuary** |

**Vollaqhila nahy** ||

**Uncertainty in Romanisation continues :**

Felipe Nerry Pires -(7), admits in his Marathi Grammar-(8) as follows: "Acknowledgign from my personal experience that the different sounds and varied inflexions of Marathi cannot be duly expressed in Roman characters according to the pronunciation and value, which they receive in Portuguese language without modification.

I was compelled to invent a phonetic system which, due to its simplicity, would practically satisfy all the requirements." This type of inventions ha-OO no bounds so far! Nerry had the Portuguese language in mind at least but Sir William Jones, Doctor Gilchrist did have scheme of Romanisation with the assistance from English alphabets only. Also needs an emphatic mention by Saldhana of the imperfect transliterations in Kanarese characters, which however, seem to have been possessed by individuals ignorant of the Roman alphabet. He also mentions that a single Devanagari transliteration obtained in connection with his edition of Christ Puranna is full of modern forms given in place of the old ones of the Romanised copies, and contains, besides numerous errors. It was exhibited at the late Centenary Celebrations of the Bombay Branch of the Royal Asiatic Society (Introduction, p. XI) (10).

In 1974, students of the Christian Marathi literature (that was published during the 17th century) were delighted to see the transliterated work by Dr. Vitthal alias Premanand Babu alias Mortubab Prabhudessai. He has transliterated folios 1r to 61r from the third volume out of five volumes

of the doctrinal book containing sermons and homilies by Padre Miguel-de-Almeida in his (1607-1683) 'Onvalleacho Mallo' (Jardim de Pastores e pasto de almas) meaning 'Garden of Pastors and Pastor of souls' (1658). He did this painstaking work remaining faithful to every sentence and page. This work was published by Nagpur University (India).

Sadly, in course of time, Romanisation took its own toll. Neither it has any fidelity to the pronunciation as designed by Stephens nor has own specific scheme of writing with common norm of maintaining one sound by one symbol and not more than one sound by the same symbol. Off late, there have been some endorsements by genuine scholars of the Goan medieval Marathi language and literature that the twentieth century has been viewing some drastic changes in the very transliterated body text reconstructed with the help of the manuscripts those available from the seventeenth century. Consequently, I am afraid, a prospective student of language and literature, in course of time, will not be in a position to study genuine manuscripts available from the medieval period.

**A Process of Denationalization :**

Dr. Prakashchandra Pandurang Shirodkar, the former Director of the Directorate of Archives, Government of Goa, has brought such attempts to the notice of the concerned scholars of the medieval Marathi language and literature -(11). It may be viewed as an attempt to make the old seventeenth century Roman script in the text easily readable. Standard Roman script with punctuations has been adopted in its twentieth century version by the present students besides transliterating simultaneously same text in Devanagari script. It means that an old text has been reformed in the same Roman script and then the reformed body text has been transliterated in the Devanagari script. His contention is re-produced here:

Original body text from te seventeenth century:

### **Tissary Catha**

***Aisay ty rāje caritās bhouta  
calla bharille atā maga samstu locu  
anandritea nitiche dharmu dekhunu  
pudda by pratamachi garbhasti  
zaly/navamashi puma bharle  
pailechi daga putra zale yecca  
nava Chitra herāca nāva Vichetru  
aisi nāva Santanu Chakravatin va  
tache mae Sugadena thevily aiju  
te divassy massy vaddu lagale***

**phuddā dhā barā varusāche zale dhanurvidhea xastra astranchi vidhia sahassa dandda yudhyachi viddea purna siquile aisse sicun santossy assata phudda tancho bapa Santanu Chakravarty melo tache sarva zaisse Paramecoparan pharmilea pramany criacama chalville phuddam tye Chitraka Bhisman sihasanavari baitavanu abisecu rajeacho quello tū aje tagait he rajea kari.....**

Reformed twentieth century version text of body text, given above :

#### Tisri Kotha

**Oixim tin santoxim rajeo karitam bohut call bhorle; attam mogo somostu loku anondta tea rajeacho dhormu dekhunu, fuddam ti prothomochi gorbhesti zali; nov mas purnn bhorle poelechi dog putr zale, iekak nanv Chitru herak nanv Vichitru oixim nanvam Santonu Chokrovotin va tanche maie Sugandhen theilim. Oixem te divxim maxim vadhum lagle; fuddam dham baram varusanche zale; dhonor videa xostram ostranchi videa purnn xikile oixem xikunu sontoxim astam fuddam tancho bapu antanu Chokrovorti melo. Tachem sorvozoixem Parmeshoran formailea promanim kria kam chalvilem. Fuddam tea Chitrak Bhisman sinhasonavari**

**boisounu rajeacho abhisecu kelo. Tum agi tagait hem rajea kari....**

Romanised orthography, which could function in several types failed miserably appeared as follows :

**"Ingglish glosik iz veri eezi too reed, width proper training a cheild foar yeerz oald kan bee redili taut to reed glosik buoks."**

International Phonetic Association (1886) presented International Phonetic Alphabets, a set of letters required for speech sound. It is set of phonetic symbols for international use. It is based on the Roman and Greek alphabets, with addition of some special symbols and diacritical marks. Indeed, it, apart from other inherent lacunae, has created scare of wiping out of the recklessly whole history of languages. While some say that when we use the word orthography, we do not mean a mode of spelling, which is true to the pronunciation. Today in Goa, names of places written in the Devanagari script, if compared to their spelling in the Roman script in terms of pronunciation, the nature has changed beyond someone's comprehension. Following are some of such specimen:

Cape Rama > Cabo de Rama, Dramapur>Dharmapur>धर्मापूर Netorli > Netravali > नेत्रावळी, Sanguem> सांगे,



Uguem> Ugavem उगवे, Queula > Kavale कवळें, Chorao>Chodanna चोडण, Cudchade > Curchorem > कुडचडें Taligão>Taleigao>Talagaum>तालगांव, Margão>Margao>Madgaon>मडगाव, Mapuça>Mapuca> म्हापसे, Parcem > Parshem > पार्से Ponda> फोण्डा.

This is the legacy that has been inherited from the erstwhile rulers of Goa. It is the legacy of the Romanisation, which was the first step towards the direction of denationalisation. Diringer comments on such approach as follows:

"It has been said in reference to the Arabic alphabet that 'trade follows the flag, the alphabet follows a religion'. This was also true of various other alphabets of Aramaic (pertaining to a Semitic-designating the language family including esp. the Hebrew and Arabic language, and any of the dialects including Syriac, Mandaean and one used by the Christian Palestines, developed widely used as lingua franca of jews, of ancient Syria, the official language of the Persian empire from the 6th century B.C. ARAMS> biblical name of Syria) origin, some varieties of which became the sacred scripts of the five great faiths of Asia - Zoroastrianism, Judaism, Christianity and Islam."(14)

Apart from vowels and

consonants, it is quite interesting to note, that the punctuation marks, given by poets, are also limited in nature. Although comas, colon, semi colon and full stops are quite often, no open and close inverted comas are noticed. So also quite rarely question mark is traced but no exclamation mark is found. Poet adds with a small note in the beginning of his poem but no footnote is given by him to explain a point.

In view of the above, I, as a Principal investigator of the manuscript of CHRISTPURANNA which is in the Central Library, Panaji, Goa, am assured that it is genuine since it was written in 1767 and has no impact, whatsoever, of the modern forms-(10) which also includes three incredibly sublime poetic writings in Marathi on passions of Christ (paixao do Christo i.e. Vilapika) which is the thrust area of transliteration in the present research project undertaken by me at a greater length. The manuscript opens up with folio no, M41-01 and ends up with the last folio no M41-654. The poetic writings in Marathi on passion of Christ (paixao do Christo i.e. Vilapika) are inserted in the folio nos. ranging from M41-619 to M41-654. It would not have been that possible for any one

to insert the paixao de Cristo in the main handwritten copy of the Christpuranna had there not been clean nod from the Inquisitor's Council. This would be possible to comprehend, if one could study about the firm grip the religious authority had then. I strongly feel that paixao do Cristo was part and parcel of Christpuranna, although Stephens might not have written two of the three personally.

I have maintained the originality of the text with all faithfulness. Contention to that effect is as follows :

1. Transliteration, if to be verified its correctness, should be such that if reversed from the target script to the primary source-script, then it should be same in phonology, morphology, and syntax of the language.

2. I have transliterated the texts from letter of the Roman script to the letter of the corresponding Devanagari script. One need not forget that today we are at difficulty in deciphering pronuciation of a letter or word in a language of the mid

3 17th Century.as such wherever nasals are clearly mentioned with the usage of 'n' then that has been transliterated keeping the rule of nasals i.e. 'parasavaranna' in the

Devanagari script without any choice because that will create the serious problem of understanding the style of writing during that period .Restoration of a text is essential to understand certain language. where as keeping the text in tact isessential to comprehend the change in the style of writing during certain point of time. I have not attempted to correct any word if found to have been writing again by the poet/s with unintentional change in spelling, even though one might consider such writing as an error. However, I have shown in the 'notes' the possible version of the writing letter or word.

4. I have noted the folio numbers as well.Whenever letter, word, and number are found to be missing then they have been shown in brackets by conjecture.

5.I have maintained the structure of stanzas as the poet have followed.

## NOTES:

(1). Monumento Ignatiana, Constitutiones,II, 455, cited by John Correia-Afonso, Jesuit letter and indian History, Bombay,1955,p.58 quoted by V .B. Probhudessai, Sataravya shatakaiil Gomantaki Boli. Bombay,1907, p.37

(2) The Christian Puranna of Father Thomas Stephens of the society

of Jesus, a work of 17th Century is reproduced from manuscript copies. Joseph L. Saldhana, B.A., St. Aloysius' College, Mangalore edited it with a Biographical Note, an English synopsis of contents, and a vocabulary and imprimatur Simon Alvares, ESQ., + A. Cavadini, S.J. Bishop of Mangalore, Bolar Mangalore, Published it. 1907.

(3) Priolkar, A.K., Press in India, its Beginning and Early Development, Bombay, 1958. p.12 referred to George Schurhammer's article entitled, "Uma obra rarissima impressa em Goa no ano 1588" "Bolerim do Instituto Vasco da Gama, No.73.1956.p.12.

(4) Priolkar, A.K. "Two Recently Discovered Letter of Father Thomas Stephens. "The Journal of the University of Bombay, Bombay, vol XXV, Part II, September, p 123.

(5) Joshi Meena Cristacha Sasfraja Gathesmu, Bombay, 1962. p.3.

(5) Alphabets (JeCe&ceeuee) (i) Marathi, (ii) Portuguese

(i) Marathi alphabets:

(46 characters-

12-vowels (स्वर) : अ, आ, इ,

ई, उ, ऊ, ऋ, ल, ए, ऐ, ओ, औ

34-consonants (व्यंजने) : ख, ग, घ,

ङ

च, छ, ज, झ, ञ,

ट, ठ, ड, ढ, ण,

त, थ, द, ध, न,

प, फ, ब, भ, म,

य, र, ल, व, श, स, ह, ङ,

(note 1: consonant letter+vowel i.e अक्षर + स्वर: letter are the short speech-sound and assume form of consonants only after adding vowels to them Individual letter in Devanagari is exhibited with a slash-mark on the lower side e.g keā, Ke, ie, le, \*

(note-2: Two additional non-Devanagari vowels: ऐ (क + ऐ = कै, ख + ऐ = खै),

(note-3: another set is of non-Devanagari 34 consonants by adding nucta (i.e.o) to the letter hed + o = he

(1) कण्ठ्य i.e. 'क' group,

(2) तालव्य i.e. 'च' group and 'य' as well as Me

(3) मूर्धन्य i.e. 'ट' group, 'र' and me,

(4) दन्त्य i.e. 'त' group and ल, व and स,

(5) ओष्ठ्य i.e. 'प' group (e.g. the pronuciation would be Five > ]फाइह,

Persian> ]फारसी and not फाईह or फारसी),

(note-4: Four additional traditional vowels: अ, अः, व्र+ and लृ and two non-Devanagari vowels ए and औ are also accepted sparingly.)

(note-5: Prof. Anant Kakaba Priolkar has suggested that the diacritical mark 'a' denoting long vowel n sound in the IPA cannot be adopted in the Devanagari script

because of presence of 'wisarga i.e. 'अ'. In such circumstances symbol of avagraha i.e.'s' be given to mark necessary long vowel sound in the Devanagari speech sound - Granthic Marathi Bhasha anni Konkani Boli, Pune University, Pune ,1966,p.55)

(ii). Portuguese alphabets:

"6 simple vowels a,e,i,o,u,y.

2 nasals.a.o.

19 consonants:b,c,c,d,f,g,h,j,i ,m,n,p,q,r,s,t,v,x,z,

Note : 'w' is pronounced : double ve', (French), and 'k' sound like 'c' (Ca) or 'qu' (que) which are the portuguese equivalent for it.

4 compound consonants:lh. nh ,r ,ch.

-Frank Thomas Hossfeld's New Practical Method for Learning the Portuguese Language. London,1935,p.7.

The following note on the pronunciation in the Portuguese language is quite enlightening.

"Given the complex sound structure of Portuguese it is not always possible to transcribe its pronunciation in terms of English spelling... a Portuguese word is automatically stressed on the last but one syllable (no accent mark is required) unless the word has an accent mark elsewhere or ends in an

'l', is 'z'. For example, 'marmelada; has four syllablers (ma me la da) and according to the rule ,it is stressed on the rule ,it is stressed on thepenultimate (la). Because of the ,the sound of the stressed 'a' becomes open (ah) while the grave -( ) and the circumflex( )"- Maria - Fernanda s. Allen, Portuguese in three months ,Hugo's Language book Limited,Woodbridge, Suffok ,1999(8 th impression), pp.6-7

The alphabets with pronunciation in the Devanagari script:

a (आ), b (बे), c (से), d (दे), e (ऐ), g (ज्य), h (आगा), i (ई), j (जो ते), m (यल), n (यन), o (ओ), p (पे), q (के), r (यर), s (यस्, झ), t (ले), u (उ), v (व्हे), x (शीज), z (झे)

(6). Ibid ,saldhana ,Introduction,p. XLIX

(7),19th century (manuscript from the collection at the house of Shri. Bhaugun Kamat Vagh) copy which is presently in the Goa University's Library, ll volume of Bibliography of Dr. Pandurang Sakharam Shennavi Pissurlencar Collections (in three volumes). Goa University Series No. B.S. Shastry and V.R. Navelkar

(8) "Filipe Nerry himself (and his authority in his matter cannot be questioned, because he is both a son of Goa,as well as an eminent professor of marathi...)..." Joaquim Heliodoro DA Cunha Rivara in his

An Historical Essay on the Konkani Language, (tr. from Portuguese writing entitled *Ensaio Historica da Lingua Concani* into English by Theophilus Lobo). included in *Printing Press in India, its Beginning and Early Development* by Anant Kakaba Priolkar, Bombay, 1958.p.1.55.

ii. "This man, Filipe Nerry Pires, was a solicitor and an interpreter of Marathi and Portuguese at the Supreme Court of Bombay..... Pereira Jose. *Konkani: A Language*, Dharwar, 1971, p. 17.

(9). Pires Philipe Nerry, *Grammatica Maratha Explicada em Lingua Portuguese*, Bombay, 1854, Preface, pg. XI.

(10) Op. cit., Rivara, "It appers that the term Canarim ( Persian word for "Coaster") was first given by the Arab traders to the people on the Malabar coast which was subsequently adopted by the Portuguese and applied to the native Christians of Goa." p. 152.

(11) See Annexure II.

(12) Shirodkar, Prakashchandra Pandurang., *Govyatyl Junya Marathi Wangmayatyl Bhashyk Vaishishtye*, Gomantkachi Marathi Asmita, Panaji, 2001.

