

(Reprinted from the *BSOAS*, 1955, xvii/1)

THE POPULAR VERSE OF THE BAKHTIĀRI OF S.W. PERSIA—II: SPECIMENS OF BAKHTIĀRI VERSE

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THE Bakhtiāri texts that follow are given almost exactly as they were recorded by me in 1914. I have not attempted to alter the rather heterogeneous collection of phonetic symbols of which I made use, except in one case. I have got rid of one frequently recurring awkward symbol by using *ā* to represent sounds approximating to the -a- of 'father' and the -a- of 'fall' respectively. Normally it may be taken as representing the latter sound. The sound of -a- in 'father' occurs regularly only in a few words, e.g. *bāz* = Mn.P. *ba'd az*.

For some information regarding the sounds and the morphology of the Bakhtiāri dialect, reference may be made to my article 'A Bakhtiari Prose Text', in the *JRAS.* of April, 1930. Some further information about the sounds will be found in my 'Phonology of the Bakhtiari, Badakhshani, and Madaglashti Dialects of Modern Persian', R.A.S., London, 1922, which also contains a short vocabulary.

The notes here accompanying the texts do not aim at dealing with questions of Phonetics or Morphology. They consist largely of explanations and comments which I obtained from the purveyor of the texts at the time of recording in very hasty attempts to get difficulties elucidated. There was no opportunity later for revision or further inquiry: the first World War broke out, and I said good-bye to Mullā Ilāhi and left Persia.¹

1. HISTORICAL

Jang i Dūraki o Bēhdārwand (ba Dīrau)

[Dūraki loq.]

Andakā mudum bahār, Čašma Kavāvī.

Mo gudum ' Jang nēikunē Kur i Širōvī '.

Sar a rāk sail izanum, Bundūn diārè.

Suwār, suwārzanum, Isfandiārè.

[Bēhdārwand loq.]

5. Sar a diz sail izanum, sahra huwārè.

Zahmdārè tark i Nazar būr čāl suwārè.

Sar a diz sail izanum, sahra wasī è.

Zahmdārè tark i Nazar Hālū Masīyè.

Saidāl Bag jār izanī Gyau Mandinīna,

¹ I did not then leave Persia 'for good', as inadvertently stated in *BSOAS.*, xvi, p. 542, n. 1. I was back in it again in 1916-17, but I did not again see or hear of Mullā Ilāhi.

10. ' Bišilik i awwalī zaim Qalb Alīna ' .
 Saidāl Bag jār izanè ' Gyau Mandinè šēr,
 ' Jangè ba juriyat bukun : tīr vast ba taydīr ' .
 Parzīn è Ahmad Badal, Bāyir ba rī's ē.
 Mandinī vanda trāt, rah^d o na dī's ē.

[Ja'far Quli Kh. loq.]

15. Zè šumī tā dam a suv Wazanum zanè šūr.
 Badalī šauxīzanum, fahmit bīdē kūr.
 Badalī šauxīzanum girēδ ba pāča
 Qarārè šauxīn a dād ba Qala Xāja.
 Saidāl Bag o Mandinī xardan qurūa.
 20. Ze man è sī sad suwār justen gyagūa.
 Xānum ai, ze Bād darau, būr bukun zīn.
 Dūrakī bēfursat an. Tuxmsū wurčīn.
 Xānum ai, ze Bād darau, mōna burīdī.
 Jang a xut o A' Qalb Alī hū bīd ki didī.
 25. Zahmdārè tark i Nazar, mōna qawūè.
 Dūrakī ze rī nē irē tā qalt na bühè.
 Čār suwār čè gunj i šēr avēd dam a taš :
 Saidāl Bag, Mandinī, Farhād e Jūn Baš.
 Jūn Baš o Sultūn Alī raxtā's xarīda :
 30. Dīdumas min u maidūn seras burīda.

[Saidāl Beg loq.]

Andakā mudum bahār, čašma bun a jāz.
 Dastatè mār izinā, ustā tufangsāz.
 Mu zu Bād xātirjamum, Kaj Buland-um.
 Rasīdum ba Qalb Alī, dastā's a vandum.

[Ja'far Q. X. loq.]

35. Sitāra zulf maxmalī, dura binā'sè.
 Burdas è A' Qalb Alī, wa kas na dā's è.
 Sitāra zulf maxmalī, dura bi gūšas.
 Burdas è A' Qalb Alī : tarsum farūšas.
 Sitāra zulf maxmalī, pistū anārī :
 40. Čè xudas paidā na dād va Baxtiārī.

[Poet loq.]

Nīla kul Alī Taqī ze jā wuristād :
 Rīna kerd ba darwāza, ba Diz nawāstād.

[‘Ali Taqi loq.]

- Nīla kul ixuhum ham cand barārum.
 Rikāv i narmak zanum, ze Diz darārum.
 45. Nīla kul ixuhum ham cand gyagūnum.
 Rikāv a narmak zanum, ba Diz rasūnum.

[Ja'far Q. X. loq.]

Saidāl Bag i Mandinī, pīštau ferangī,
 Rasīd wur A' Qalb Alī dastā'si čaynī.
 Nai zard Hālū Masīh, mangūl sè čarak

50. Čī tilā barč izanè ba min a qārat.

Notes

In the case of this ballad we are fortunate in having some information about the general situation and the two tribal leaders, Ja'far Quli Khān and Qalb 'Ali Khān, and also about what happened after this battle. I have a couple of prose texts which give some account of the principal events in the struggle for supremacy between the Bēhdārwand and the Dūraki, in which the latter triumphed, and there are two or three other, more or less obscure, ballads dealing with later battles. It will soon become apparent, however, that this information does not save us from all the difficulties that commonly attach to the interpretation of Bakhtiāri verse. Even the text is not sure. The text as I took it down from Mullā Ilāhi's dictation differs from his version of it written in Arabic script (called here the 'Vernac. Ms.'). In his version, lines 3-4 precede lines 1-2 of my version, lines 17-18 appear at the end of the poem, and lines 25-26, 45-46, and 49-50 are missing.

The Bēhdārwand, otherwise Bakhtiārwand, were at one time probably the most powerful and the dominant tribe of the Bakhtiāri. Stories are told illustrating their violence and oppressiveness. For some time in the earlier half of the nineteenth century their chief was Ja'far Quli Khān, son of Asad Khān. His headquarters were at the famous Diz i Asad Khān, also known as the Diz i Malikūn, where he was visited in 1841 (?) by Layard, who gives a most interesting account of his host and the Diz, as well as of his own experiences, in his *Early Adventures in Susiana, Persia, and Babylonia, II*, 239 ff. (1887 ed.).

Apparently at a later date, Ja'far Quli Khān decided to make a night attack on the Dūraki, another powerful Haftlang tribe, whose chief Qalb 'Ali Khān, was then at Qal'a Khāja. Qalb 'Ali Khān, however, received warning of the impending attack and withdrew. Ja'far Quli Khān failed to find him, and exhausted by wandering about in the dark retired with his forces to Kift i Dīrau, in the Andakā district.

The rôles of the two parties were now reversed, and Qalb 'Ali attacked Ja'far Quli and his Bēhdārwand at Dīrau, and routed and plundered them.

In this battle Qalb 'Ali was wounded, but two of Ja'far Quli's principal champions, Saidāl and Mandani, were killed. They are spoken of as brothers, but it is not stated whether they were members of Ja'far Quli's family.

This ends the episode dealt with in this poem, but the contest between the tribes, so initiated, continued. The Bēhdārwand suffered a series of defeats, and they eventually became completely subject to the Dūraki. The struggle for power, however, continued within the victorious tribe, and after Qalb 'Ali's death certain of his nephews succeeded in disposing of his surviving sons and

securing for themselves supreme power in the tribe. Eventually, with the decline of the Chārlang, they became the officially recognized rulers of all the Bakhtiāri people.

Mullā Ilāhi, who provided this poem, attributed ll. 1-4 and 23-24 to the Dūraki and the rest to Bēhdārwards.

(Double quotation marks below indicate quotations of explanations and comments given by Mullā Ilāhi, in Persian, at the time of recording.)

1. Andakā—See Survey of India. 1 inch to 4 miles Map of Persia. Sheet No. 9 H. 1915. Long. 49° 30' E. Lat. 32° 15' N.
 - Čašma Kavāvī—" a spring in a cool place where they have picnics and cook *kabābs* ".
 2. Kur i Širōvī—" at a time when no other Bakhtiāri drank wine, (H)asad Khān was notorious for drinking, and drinking to excess." Ja'far Quli Khān himself was no total abstainer. Vide Layard, op. cit. pp. 242-3, 247.
 3. *rāk*—" a smooth, perpendicular rock, or cliff ".
 4. Isfandiār-è—I do not know whether this should be translated : ' it is my . . . Isfandiār ', or ' Isfandiār is my . . . ' The -è here and in many other places is the 3rd Sg. of the Verb ' to be ', ' is '.
 5. Diz—" the Diz i Asad Khan ". Otherwise called the Diz i Malikūn. The word *diz* is used of a more or less natural stronghold. An ordinary built fort is *gal'a*.
 6. " Battle begun. The wounded man mounted behind Nazar is the *būr-čāl-suwār*, the rider of the chestnut-with-the-blaze (Masih)." I think, however, that ' *tark* ' possibly means simply ' behind '. Cp. l. 25. note, and Haim (*New Persian-English Dictionary*) s.v. *tark*, but also s.v. *dūpushtah* = *dū-tarkah*.
 8. *hālū*—meaning ' maternal uncle ' (Ar. Prs. *khāl*) is also used as a form of address which may be either respectful or familiar according to the circumstances.
 9. Bag—variant pronunciation of *Bēg. jār*—" = *sudā* ", (i.e. *šadā*).
 10. *bi-šilik*—so the Vernac. Ms. I recorded the enigmatic ' *išilik* '. In Prs. *šilik* usually means ' volley ', but here probably = ' discharge ', ' shot '.
 12. *jangè*—it is difficult to explain the -è. It is not represented in the Vernac. Ms. *vast*—" = *bast* ". Otherwise : *vast* = it fell. The meaning of the phrase is quite obscure to me.
 13. Ahmad Badal—" Ahmad Balad. An Imamzada ". The Vernac. Ms. has ' Balad '. Layard (op. cit. p. 251) mentions a shrine ' Ahmed Bedal ' as lying on his route between the Diz i Asad Khān and ' the small plain of Andakou '.
- Bāyir—" Bāqir i Gandili ". The G. are a Haftlang tribe.
- ba rī's ē*—glossed : " *puštas* ", i.e. ' behind it '. No doubt B. was concealed behind the hedge, but is the actual meaning not : ' in front of ', or ' facing Mandini ' ?

14. "Mandini trotted past and did not see Baqir in ambush", sc. and so was shot by him (?). It is tempting to try and connect this Mandini with Layard's 'Madani'. Cp. op. cit. p. 251. But the facts given to Layard do not seem to tally with those given to me. The Vernac. Ms. spells the name, 'Māndnī'.
15. "Wazan, horse, wanders about". Wazan is a favourite name for a horse in these poems. It wandered about in the dark, presumably because the guide had lost his way.
16. *badalī*—"my guide and night-attacker". So *badal* is again a metathesis of *balad*. The Vernac. Ms. also has *baladī*. The *-ī* perhaps represents the *izāfa*.
17. *pāča*—" = *dāman i kūh*".
18. Q. X.—Qalb 'Ali Khān's fort.
20. *justen*—"discover brothers from among 300 . . ." *justen* can be the Infin., but here is probably the 3rd Pl. Pret. What is the meaning? Did they look for, or find, men to join them in a do-or-die attempt?
21. *xān-um*—this should be Saidāl Beg, if he is the speaker of l. 32 as alleged. Bād—Wind, name of a mare, cp. l. 23.
22. "D. zūr mīkunand, furṣat ba mā namīdahand. hamašān wardār az dunyā."
- 23–24. Mullā Ilāhi considered that this was said by a, or the, Dūraki, and paraphrased it: "you have killed the mare. Ai B., jang i xudat bā Qalb 'Ali hamūn būd ki dīdī: šikast xurdī, faṭh na kardī".
- An enemy moralizing over a fallen foe is quite in order among Lurs and Persians.
- "*hū = hamūn*".
25. Glossed: "*pušt i Nazar mīāyad.*" Cp. note on l. 6. "*qawū = safēd*". Probably represents Prs. *kabūd*, of which Haim gives 'gray (of a horse)' as a secondary meaning. Unfortunately this line does not appear in the Vernac. Ms.
26. "The Dūraki will not clear out from before you, till a massacre has been accomplished."
- qalt = qatl.*
27. *gunj (i šēr)*—" = *zambūr*, big hornet".
- dam a taš*—"came out to meet the fire, i.e. bullets".
28. Jūn Baš—the Vernac. Ms. has both Jahān Baxš and Jūn Baxš.
- 29–30. Mullā Ilāhi took the *-as* as plur. applying to both men. "They had bought their wedding clothes."
- It seems possible that omitting the *o*, as does the Vernac. Ms., or reducing it to the *izāfa*, we might have 'J.B. son of S.A.'
31. *bun a jāz*—" *zēr i jāz*, a kind of (thorn) tree".
32. "You who made this rifle which didn't kill, may a snake bite your hand."
- Cp. l. 34.
- izinā*—the *i-* probably belongs to *mār*. *zinā = zanād*.

34. Glossed: "smote him on the hands, arms," but *vandum* suggests use of a firearm. Cp. ll. 10, 32, and 48.

35. *Sitāra*—"daughter of Qalb 'Ali Khān and wife of Ja'far Quli Khān (son of) Asad Khān". Cp. Layard, op. cit. p. 262.

The mother of the sons who survived Ja'far Quli seems to have been a wife called Shāhpasand.

41-42. These lines are presumably spoken by the narrator, or poet.

nīla kul—" = white horse with short tail, docked".

"buland šud, raft, guroxt; made for gate of Diz, but did not stop there."

A.T. is probably to be taken as the subject of *rī-na kard* and *na wāstād*. Otherwise the horse must have run away on its own, but in the following lines A.T. is riding a horse, probably it.

43. *ixuhum hamčand*—"I value him as much as my brother". In *Bakhtiāri xāstan* may mean 'be fond of', 'love'.

44. *rikāv* . . .—" = I ride without pressing". As the corner of the stirrup is used as a spur, this phrase practically means, 'I scarcely use the spur'.

44, 46. *derārum, rasūnum*—" (I ride) till I pass the Diz," "marā birasānad ba diz i digar, jā i panāh."

That would mean that *rasūnum* is the 3rd Sg. *rasūne* with the horse as the subject, plus the acc. enclitic pron. -um. In that case *derārum* is to be similarly analysed, and the meaning would be: 'till my horse carries me out of the Diz and brings me to another'.

48. *čagnī*—" = *zaxm zad*". In contrast with *vandum* (l. 34) this word does not suggest to me a gunshot wound. The Vernac. Ms. has *čagnī*, or *čaknī*, and I have also recorded forms from *čagnīd-* and *čaknīd-*, apparently meaning 'cut', or 'break off'; and perhaps 'cut in pieces' or 'cut in two', in connexion with a sword.

49. *nai* . . .—"H. M. had a yellow lance". I have not otherwise recorded *nai* with this meaning.

mangūl—"pennon or tassel of silk tied to lance head, 3 yards long. *šivar*." Surely three-quarters of a yard is meant. It will be noted that the poet has here got into trouble with his rhymes.

In the two or three examples I have of its use, *šivar* seems to carry the meaning, 'downwards', 'hanging down'.

Translation

The Battle between the Dūraki and the Bēhdārwand at Dīrau

[Dūraki loq.]

Andakā ever springtime: the Kabābi Fountain.

I said, 'The Son of the Drunkard will not fight'.

From the top of the cliff I look around: Bundūn is in sight.

It is my horseman and slayer of horsemen, Isfandiār.

[Bēhdārwand loq.]

5. From the top of the *Diz* I look around : the plain is level.

The wounded man (mounted) behind Nazar is the rider of the chestnut-
with-a-blaze.

From the top of the *Diz* I look around : the plain is spacious.

The wounded man (mounted) behind Nazar is Uncle Masīh.

Saidāl Beg shouts out to Brother Mandini,

10. ' At the first shot I have hit Qalb 'Ali '.

Saidāl Beg shouts out, ' Brother Mandini the lion-hearted !

Fight valiantly. The bullet is linked to fate '.

Bāqir is behind the thorn hedge of (the shrine of) Ahmad Balad.

Mandini put his horse to a trot, and went on and did not see him.

[Ja'far Quli Khān loq.]

15. From nightfall to break of day, my (horse) Wazan wanders about.

My guide and night-attack leader, your wits have become blind.

My guide and night-attack leader clung to the skirt of the hill.

He had undertaken to make a night-attack on Qal'a Khāja.

Saidāl Beg and Mandini took oath on the Qurān :

20. They sought brothers from among three hundred horsemen.

O my Khān, dismount from Bād and saddle the chestnut.

The Dūraki are pressing us hard : Remove their seed (from the face
of the earth).

[Dūraki loq.]

O my Khān, dismount from Bād : you have foundered the mare.

Your battle with Qalb 'Ali is this that you have (just) seen.

[Bēhdārwand loq.]

25. The wounded man (mounted) behind Nazar is the (rider of the) grey mare.

The Dūraki will not withdraw from before us, until there has been
a massacre.

Four horsemen, like fierce hornets, came out to meet the fire :

(They were) Saidāl, Mandinī, Farhād and Jūn Bash.

Jūn Bash and Sultūn 'Ali have bought their (wedding) garments :

30. I saw them with their heads cut off, on the field of battle.

[Saidāl Beg loq.]

Andakā ever springtime : the fountain beneath the *jāz* tree.

May a snake bite your hand ! you master gunsmith.

I have faith in my (horse) Bād, and my (long sword) Kaj Buland.

I came up with Qalb 'Ali and shot him in the arms.

[Ja'far Quli Khān loq.]

35. Sitāra with the velvet tresses : there are pearls on her neck.

Āghā Qalb 'Ali has carried her off and has not given her to anyone.

Sitāra with the velvet tresses : she has pearls in her ears.

Āghā Qalb 'Ali has carried her off. I fear that he will sell her.

Sitāra with the velvet tresses and the pomegranate nipples.

40. None other like her was to be found among the Bakhtiāri.
The bobtailed grey horse of 'Ali Taqi got up from its place.
It made for the gate : it halted not in the *Diz*.

[‘Ali Taqi loq.]

I love my bobtailed grey as much as my brother.

I ride it without pressing while it carries me out of the *Diz*.

45. I love my bobtailed grey as much as my brothers.

I ride it without pressing till it brings me to (another) *diz*.

[Ja‘far Quli Kh.)

Saidāl Beg and Mandini (with) the Frankish pistol :

They came up with Ā' Qalb 'Ali and wounded him in the arms.

The yellow lance of Uncle Masih (with its) three quarters (of a yard) tassel

Glitters like gold in the midst of the booty.

2. LAMENTS

Bēt i Amīr Quli Xān, Aurik, Haftlang

Kūni tīp, kūni sipāh, čāder i pūš-um ?

Čerišt ē Bāgum kūčir avēd ba gūš-um.

Kūni tīp, kūni sipāh, kūni farrāš-um ?

Rāh bidīn ba kurgyèlum bēāhan sar i lāš-um.

5. Lak i bēd biwuri, lakè ba jā*s-ē.

Ma kušīn Amīr Qulī : dā's ba tamā*s-ē.

Čuyaxōr sauz o xurum čī zāla i gā.

Tā nēyāhè Kai Mām Quli, ēl nēgīrè jā.

Sitāra ba āsamūn, māhī ba kàhrēz,

10. Didūyèl basī gyagū's šau nēgīran lēz.

Rādum ba Šat ul Arab čār rūz gyirum jā.

Kāyazē ze Mām Nazar, nišūn ze Bāwā.

Taš wur ī bēša binè, bēša bisūsè.

Kē' didē Amīr Qulī zē jang gurūsè.

15. Ai didū, sī xātīrum ze nū bawur pal.

Na Waznum ba rama è, na xum ba laškar.

Ai didū, sī xātīrum zè nū bawur mī.

Na Waznum ba rama è, na xum ba urdī.

Ai didū, mī'ta mabur, mī't ne wurāhè.

20. Yē gyagū dīer čè xo^em gīrat nēoihè.

Ai xudum, lūl a xudum, sī hamčunūn šēr !

Tārikī dam a sahar zainas ba šumšēr.

Ai xudum, lūl a xudum sī hamčunūn nar !

Tārikī dam a sahar zēnum ba šašpar.

25. Čārbūnat šau girēd ba dam i lūrè :

Aspatè palang bixard wā kul i tūrè.

Aspūnat šau girēd ba dam i lāhè :

Mōnatè palang bixard wā kul i māhè.

Notes

I have no information about Amīr Qulī of the Aurik tribe, except that his summer quarters were at Kūh i Gyerra, and his winter quarters at Qal'a Sard (Mālamīr).

The accompanying translation was an attempt made by me in 1919, and never repeated, to reproduce Bakhtiāri verse in English doggerel. As it is necessarily less literal than the others, I have annotated it rather more fully.

1. *kūni*— = “ where is ? ” Apparently *kū* + intrusive -n- + *i* = è (3rd sg. = is). *ku/ko* has been once recorded with the meaning ‘ where ? ’
tīp— “ = *dasta i suwār* ”, a band of horsemen.
čāder i pūš—“ = a big white tent ”, i.e. European tents as used by the big Bakhtiāri Chiefs, not the ordinary black goats-hair tent of the tribes.
2. *čerišt*—“ = *giria i ziyāt* ”.
Bāgum kūčīr—the little Begum. “ She was A. Q.’s daughter.”
4. *bēāhan* . . . —“ that they may come up to my corpse ”.
5. *lak*—“ = *šāx* ”. Rather : shoot, twig, blade (of grass). Cp. No. 3. 2.
6. *ba tamā's-è*—Glossed : “ cp. *tè i rāh's è* ”, i.e. is looking out for him.
Ar. Prs. *tam'a*.
A note “ *māderaš muntazzir i kuštanās ast* ” sounds strange, but perhaps *muntazzir* is to be taken as meaning, ‘ apprehensive ’, or ‘ expecting ’ (that he would be killed), rather than ‘ awaiting ’ his being killed.
7. *zāla, zāla*—“ = *zahra* ”.
8. *Kai*—Glossed : “ = *Qāid* ”, but written *kai* in the Vernac. Ms. and by me.
9. *Mām Qulī*—Muhammad Qulī. Nothing is known about him.
nēigirè jā—“ = *ārām namīgīrad* ”.
9. *kāhrēz*—“ = *qanāt*, well ”. Ar. *qanāt* is the word ordinarily used in Persia for an artificial underground water-channel. The Prs. word *kārīz*, *kahrīz*, is used on the N.W. Frontier of India, in the form *kārēz*.
10. *lēz*—“ = *manzil, ārām* ”.
11. *čār rūz* . . . —Glossed : “ to get 4 days’ peace and quiet, to spend my life in peace ”.
12. *Bāwā*—“ P.N. of a man, who sent sign for me to return ”.
15. *pal*—a plait of hair. Women cut off their hair as a sign of mourning for a near relation.
19. *wurāhè*— = Prs. *bar(mī)āyad*. Glossed : “ *sabz namīšawad dīgar* ”.
20. *gyagū*—a dialectal variant of *gyau*, ‘ brother ’.
22. *zain-as*— = *zadand-aš*.
24. *zēn-um ba šašpar*—“ = *zadand-am ba gurz i āhan* ”.
- 25-7. “ *lūr = lā = (a big) tang* ”, i.e. gorge, nullah.
čārbūn = riding animals.
26. *tūr*—“ = *yāyi*, wild ”.
28. *kul*—“ = one-year-old horse. *mā = māda*, female ”. So : ‘ along with the 1-year-old filly ’.

Translation

Lament for Amīr Qulī Khān, Aurik

Where are the horsemen, where are the footmen, where is my big white tent ?

Fell on my ear the sad sound of small Bigam making lament.

Where are the horsemen, where are the footmen, my servants where are they ?

My sons would view their father's corpse, make way for them, make way !

5. Cut as ye list the willow shoot, another will spring in its place.
But slay not Amīr Quli : his mother yearns to see his face.
Chighakhor so green and gay is now as ox-bile bitter, sad.
Till Qaid Mām Quli comes again, the tribe can ne'er be glad.
The stars in the heavens above, and the fish in the streams below,
10. And the sisters weeping their brother lost, no rest can ever know.
To the Shat ul 'Arab I took my way, four days to rest me there.
But summons and token find me still, to tarry I may not dare.
Lay ye fire to this jungle. Let it burn, till it be burned away.
Who has e'er seen Amīr Quli flee from out the affray.
15. O sister mine, for my dear sake cut from your head the plaits again.
My Wazan is not with the herd, nor I among the fighting men.
O sister mine, for my dear sake yet once more shear your tresses fair.
My Wazan is not with the herd, nor in the camp am I found there.
Nay, do not cut those tresses fair, they will not grow anew.
20. No second brother such as I will fall again to you.
Ah me ! Ah me ! Woe, woe is me, for one so lion-hearted,
Slain by the sword while still 'twas dark, ere yet the night departed.
Ah me ! Ah me ! Woe, woe is me, for such a manly wight.
Slain by the mace, in darkness drear, he fell ere yet 'twas light.
25. Straight at the entrance of the glen night came down upon your steeds.
Upon your horse and wanton colt a leopard falls and feeds.
Straight at the entrance of the gorge upon your horses fell the night.
Your mare and foal a leopard slaying devours them in his might.

3. LOVE

Bēt i Mard o Zan (az farāq i han dīgar gufta šuda)

Kan kan e mālā, na mandè kalāhè :

Julāzè sisambulè lak i giyāhè.

Ramadār ba ram rivē, mīšdār ba šilūè :

Manzil i dūstum amrūz Haud i Nū è.

5. Haud i Nū o Gūrišōm, Astō i Bardī :

Na mandè tū ba dilum zè dardimandī.

Bēl kih bibārè bārū ba Čulwār :

Ter kunè zulf i siyāh ba gardin i yār.

Wurkišid šaulār, zēd war Au Čulwār :

10. Xāl a sauz, tikka spēδ wur yak izanan zāl.
 Wurkišid šaulār, jist wur ū bard wur ī bard :
 Tikka spēδ, xāl u sauz, wa halqa zard.
 Ārkalla ba jum jum è ze war i talmīt :
 Mōnatè yawāš birō, dundāl bikunum sīt.
15. Rag rag è Munār, igirum gūš i gāata,
 Dast vanum ba gardanat, būsum tēā^ata.
 Rag rag è Munār, gyerum yāl i mōnat ;
 Dast vènum gardanat, būsum do lauwūnat.
 Rahdum ba rohī rohī, wā diārè Šimbār :
20. Bēδ i Sarhūnī, rīša zaid ba čendār.
 Čašma i Sarhūnī harif i zanūnī :
 Jaring a pyāla, jang zè doðarūnè.
 Čivil i Tārāz, barf i Dūl i Ambār,
 Iškana rēz ikunè ba gardan i yār.
25. Xam xam o čam čam pēt (a) sar a Aurāz.
 Kumēt i kurra maiyār, bi činit kunum nāz ?
 Mālamīr, mulkas namīr, dēm kālas farāwū :
 Berzīger tūm bis na vand, ba mu če tāwū ?
 Zār i mārūm bā nū i gandum i nū !
30. Dūstakum ba sarhad è, nāštā izanè dū.
 Zār a mārūm bā barf i dīn i dastum !
 Na xurum, dast nēinuhum : ahd wā tū vastum.
 Zār a mārūm bā au i kih tū iyārè !
 Kad i tō bārīk, tāv i mašk na dārè.
35. Ai čivil, tū bū ma dē, mu zi bū tū sērūm :
 Mīsum è bū dādanat, ba gyermserūm.
 Zulf i yārūm wā čivil girau bastan :
 Rāhdan e Qāzī, čivil i šikastan.
 Zulf i yārūm wā čivil girau nihādan :
40. Rāhdan è Qāzī, čivil iškinādan.
 Yārakum Kift i Čerī kerda haiyāhē :
 Čāl a kauk dīdumè zēr i kamāhē.
 Dūstakum Kift a Čerī kišīda hūwē :
 Čāl a kauk dīdumè zēr i zerūwē.
45. Čašma Dizdārūnī sardī's zè Milli ē :
 Kauk i xuš awāz ze Čift i Čerī ē.
 Āšnīdum, dūstak, šaxsè rī'tè būsī :
 Andūh i min u dilum Bāzuft pūšī.
 Āšnīdum, dūstak, lau-at kanda taurī :
50. Hūfišt è Tūf i Kamā rēsistè ba Maurī.
 Andūh i man a dilum pur è Andakāhè :
 Nīm manas Zarda, pārsangas Dilāhè.

Notes

In this love poem (of which it is possible here to reproduce only the first half) the main situation is the separation of the lovers. The hot weather has come and the girl has gone off with the tribe to the Cold Country (*yēlāq*, *sardsīr*, or *sarhad*). The man has been left behind in the heat of the Warm Country (*garmsīr*), along with others, to harvest and store the spring crops. He is a new hand ; it is his first experience of this. He follows the Beloved in thought up the tribal way from Chulwār to the snowy Cheri Pass, and over it to the open pastures of Sūrau, lying at a height of about 8,000 feet.

The poet makes considerable use of the form of dialogue, between the man and the girl.

A number of the places mentioned can be found, with some variations of spelling, in the 4 miles to the inch map of Persia, Sheet 9.H., squares B. C. D, 3 and 4. These are : Andakā, Chulwār, Haud i Nū, Munār, Shimbār, Tārāz, Maurī and Bāzuft. 'Kuh Kaleh Dulla' may perhaps be equated with Dilā, and 'Kuh i Zard' represents Zarda (Kūh). On Sheet 9.L. the Cheri Pass will be found ; and 'Shūrāb' is the Persian equivalent of Bakhtiāri Sūrau.

I travelled up this route from Chulwār to Sūrau in the year 1908, but my memory of it is mostly very vague, and the notes which I must have made at the time are not to be found. This is also probably the route followed by Merian Cooper, the author of *Grass*, in 1924.

Some 20 lines of the full text of this piece will be found scattered about in the first poem of Zhukovsky's collection, entitled 'Māli Garmesīr'. The wording of the lines is often not identical.

1. *Kan kan*—Glossed : " general loading up, *bār kardan i 'amūmī'*". By another authority explained as : *ḥarakat i īl*. The literal meaning may rather be 'breaking up' of camp. Cp. *kandan*, *kan-*, 'to strike (a tent)'. But the word may also have some onomatopœic value suggesting 'noise' and 'bustle', which Zhukovsky gives as secondary meanings.
2. *julāzè*—" = *judā az*, *γēr az*, *juz*".
sīsambul—a kind of grass or herb (*giyāh*, 'alaf'), probably of no value. It seems probable that the word represents the Prs. *sīsambar*, 'wild thyme'.
- lak*—a blade (of grass). The Neg. *na* is probably to be understood before *lak*. It does not occur in the Vernac. Ms., but from another source I have recorded the line as : 'Na lik è sīsambulè, na lik è giyāhè'.
3. *ramadār*—Glossed : " *mādyūndār*", man in charge of mares.
ba ram—Glossed : " *ba ta'jīl*, *ba tundī*, *mīrawad*".
ba šilū—" = *šilūx* = in crowds, in confusion". Prs. *šilūx* = 'commotion, disturbance'.
6. *tū*—Glossed : " = strength, power". This would seem to correspond to Prs. *tāb*, which occurs as *tāv* in line 34 below. But why *tū* and not *tau*?
7. *bēl*—" = Prs. *biguzār*". Actually represents Prs. *bi-hil*.

10. *tikka spēd*—*tik* = 'shin, shank of leg'. -*a* is probably either the *izāfa*, or the initial vowel of *ispēd*.
wur yak izanan zāl—Glossed: "*zāl = uxt*", and the meaning was given as: "*bāham xāli qašang* (match)", "*bāham juft*". (*uxt* = 'of two things bearing a close resemblance to each other'—Haim). On this basis, the meaning may be: 'go well together'. *Zāl zēidan* usually means 'to lament, cry out'. The meaning 'to glitter' was also attributed to it.
12. *halqa zard*—Glossed: "anklet—yellow". *zard* may be 'brass'. Zhukovski seems to render it as 'gold ring', which is improbable, if taken literally.
13. *zē war i*—A common expression. Here glossed: "on account of, because of, Prs. *az baskē*", and "= *az ziyādi i talmūt*".
talmūt—Glossed: "bedding, clothing, etc. on which a woman rides, viz. *xurjīn*, 2 cushions, 2 *lihāf*, with cover (*māšta*?) and *tang*". Here it obviously denotes 'animals ridden by women'.
15. *rag rag è M.*—*è M.* is noted as being the Genitive. *rag* is glossed: "= *kamar*" (cliff). But *rag rag* (or *rag*?) here and elsewhere is also glossed as "= winding road or track" (in hills), "single track in difficult country".
 Possibly the idea here is, 'a narrow track winding up cliffs, or precipitous face of hill'. Zhukovski gives '*regrege*' as an Adj. meaning 'veined'. (Cp. Prs. *rag*).
19. *rohī rohī*—Glossed: "*roh roh, rūhrūhī*, i.e. *bālā i hama kōh*". *roh* seems generally to mean 'the top of a hill'. Elsewhere we have also *rōh i munāra*, 'the top of the minaret'.
20. *rīša zaid ba*—This notion occurs elsewhere. I do not know what its significance is.
21. *harīf i*—The meaning of this is obscure. The word is presumably Ar. Prs. *ḥarīf* = 'rival, opponent', 'fellow-worker', 'mate'. The only notes I recorded are: "Many women collect at", and on another occasion, "friend" followed by "water is scarce in spring: women quarrel over it and beat each other over the head with bowls".
 I am inclined to think that the ordinary Bakhtiāri would regard *harīf*, which is not a commonly used word, as meaning: 'sought after, frequented by,' 'beloved of', 'the cynosure of', or something of that sort.
23. *Tārāz* is the name of a mountain, and *Dūl i Ambār* is the way leading up to it. *dūl* was here called 'a steep gorge', and *ambār* is a 'barf-ambār', i.e. a storage-pit for snow, here doubtless used metaphorically.
25. *xam xam*, and *čam čam*—both mean 'zigzagging'.
pēt—Glossed: "= *bālā*". There is a word *pēt* corresponding in meaning to Prs. *pīč*, which would here mean much the same as *xam xam*. Here 'up' is implied.

Aurāz—I was told is the “ Proper Name of a very high mountain ”.
Zhukovski takes it as a common noun corresponding to Prs. *afrāz*, and meaning ‘ height ’, ‘ summit ’, ‘ top ’.

26. *bi čīnit*—“ = Prs. *ba—či—(az)—at* = for what of yours ? ” The *-n-* is intrusive. Glossed : “ You give me no child, how, or why, am I to flatter, pet, you ? ”
28. Glossed : “ If the cultivator has not sown it, what fault (*taq̄sīr*) is it of mine ? I am all right, if you will sow me ”.
29. *bā*—“ = *bāšād, bād* ”.
30. *nāštā*—Glossed : “ *nahār na xurda dūγ mīzanad* ”. In Mn. P. *nāštā* is ordinarily used with the meaning ‘ breakfast ’.
31. *dīn i dastum*—Lit. ‘ behind my hand ’. Glossed : “ *barf kih pahlū’m ast* ”.
38. *šīkastan*—Trans. or Intrans. ? In Bx. *iškinādan* is ordinarily used for the Trans., as in line 40.

It is understood that the dispute was in regard to their respective perfumes.

In this couplet another version has :

... *girauna bastè* :
... *čivili šīkastè*.

which seems better.

41. *haiyāhè*—The reciter was of opinion that she shouted out so effectively that she was heard in the *garmsīr*.
42. *čāl*—Glossed : “ nest in the ground ”.
kamā—Glossed : “ *kamā = čivīl = kilaus*, an edible plant ”. Wild celery.
Cp. *karafs*.
44. *zerū*—Glossed : “ *zarū = gīna = katīra* ”. A thorn bush that supplies gum tragacanth.
45. Č. i Dizdārūni—is said to be at the foot of the Millī, which is a mountain.
46. *ze*—another version has *bi*. Čift is a frequent variant for *kift*.
49. *taurī*—Glossed : “ a boil on the lip that comes at time of fever ”. The subject of *kanda* is probably *lau-at*, the meaning being : ‘ has thrown out, or up ’, ‘ erupted ’.
50. *hūfīšt*—Glossed : “ *šadā i āb* ”.
Tūf i K.—“ P.N. of place near Au i Anārī ”.
tūf—“ = water striking against rocks, waterfall ”. Elsewhere *tūf* was given as meaning ‘ foam ’. There may be a connexion with *tuf*, ‘ spittle ’.
Maurī—is the name of a tribe of the Haftlang, also of a locality and stream, vide map.
rēsistè—Glossed : “ joins the Mauri ”. *rēsistan* is a secondary formation from *rēz-* the Pres. Base of *rēi dan* = Prs. *rīxtan*.
52. *nīm man-as*—Glossed : “ half a maund of it is equal to all Zarda ”.

Translation

The Parted Lovers

[Man loq.]

The camps have broken up and departed, not a crow has remained :
Save for the *sīsambul*, there is not a blade of grass.

The man with the herd (of mares) is hastening along, the shepherd is all
in confusion.

My Friend's halting-place to-day is at Haud i Nū.

5. Haud i Nū and Gurishōm, Āstān i Bardī.

No strength has remained in my heart, owing to grief.
Let the rain rain down at Chulwār,

And moisten the dark locks on the neck of my Friend.

She pulled up her trousers and struck into the Chulwār stream :

10. The green tattoo marks and the white leg go well with each other.

She pulled up her trousers and leapt from stone to stone :

The white leg, and the green tattoo marks, and the yellow anklet.
Arkalla is aquake from the multitude of mounted women :

Drive your mare along slowly, that I may sing you a song.

15. On the track up Munār I shall lay hold of your cow's ear,

I shall throw my arms round your neck and kiss your eyes.

On the track up Munār I shall lay hold of the mane of your mare,

I shall throw my arms round your neck and kiss your two lips.

[Woman loq.]

I went along the hill-tops : Shīmbār is in sight.

20. The willow of Sarhūn struck its roots into the *chenār*.

The spring of Sarhūn (is) the object of rivalry of the women :

The clashing of bowls : there is a fight among the girls.

The *chivīl* of Tārāz : the snow of the Dūl i Ambār :

It breaks and sheds itself on the neck of the Beloved.

[Man loq.]

25. Winding and winding on up to the top of Aurāz :

A bay mare bearing no foal, for what am I to make much of you ?

[Woman loq.]

Mālamīr, its land is well-watered ; it has unwatered cultivation too in
abundance.

(If) the cultivator has not sown it, what blame rests on me ?

[Man loq.]

May the bread from the new wheat be snake-poison to me !

30. My Friend is in the Cold Country and is churning buttermilk, not

yet having broken her fast.

[Woman loq.]

May the snow at my hand be snake-poison to me !

I will not taste it, I will not touch it : I have given you my pledge.

[Man loq.]

May the water that you fetch be snake-poison to me!

Your waist is slender, you have not the strength (to carry) the
water-skin.

35. O *chivīl*, give out no fragrance. I am sick of your perfume.

I am in the Hot Country, when you give out your perfume.

My Friend's tresses and the *chivīl* made a wager.

They went to the Qazi : they defeated the *chivīl*.

My Friend's tresses and the *chivīl* laid a wager.

40. They went to the Qazi : they vanquished the *chivīl*.

On the Cheri Pass my Friend raised a cry,

' I have seen a partridge's nest under a *kumā* bush '.

On the Cheri Pass my Friend raised a shout,

' I have seen a partridge's nest under a thorn bush '.

45. The Dizdārūnī Spring, its coldness comes from the Millī :

The partridge with its pleasant note belongs to the Cheri Pass.

Friend, I have heard that someone kissed your face :

The grief in my heart has covered up Bāzuft.

Friend, I have heard that a boil has broken out on your lip.

50. The splashing (waters) of Tūf i Kamā have flowed into the Maurī.

The grief in my heart fills up Andakā :

Half a maund of it is equal to Zarda, Dilā is (but) a make-weight to it.

4. SATIRICAL

'*Arīza i Lur (i Baxtīārī) ba Šāh (i Qājār)*

Yak mardi ixom āqil o rindāna, mardāna, jallāna,

Berē xizmat i Pādišāh riš dō-dindāna,

Zamīn būsè, kuna arz kih ' Ai Pādišāh riš dū-dandūna,

Tū zè šahr avèdè sī cè kār ?

5. Zè Alwand, zè Meiwand, zè dumbāl i Kèrwand,

Če iz kàh, če iz jō, cè čerīdī ? cè burīdī ?

Hāl i raiyat na rasīdī, suxan i kas na šunīdī.

Tamām az ban o sēsta naqd kerdī ba kīsa.

Biruvum māl i Lurè sahāv i haft hašt è kurrè,

10. Kih na tarī ba sagas čix bikunī, ba xaras pix bikunī, ba buzas yix bikunī.

Biruvum pā arzin i sad man i tàh,

Ar arra bāšad buwurum gurz o čumāyè,

Zè saris tā ba dīnas no girrè bāšad,

Binuhum ba sar i dūšum, bixurūšum, bidurūšum.

15. Ba tai māl neyāhīm.

Xum o hālū'm Hamza, Širālī o Pīrālī,

Nūn i balīt xarda, hōrtōlī o pōrtōlī,

Kūtāh kad, wartang, ba dast i hamēi sang,

Bigīrīm sar a rāh i Šīrāz, hama humdil o humrāz,

20. Kih dōdar i Šāh az ūn rāh bēoihē,
 Šaulār ze kindas bikišōnīm, bināzis binišōnīm.
 Z'ī kār xuš iyāhè Xudārā.'

Notes

Who was the Qājār king to whom this is supposed to have been addressed? Fath 'Ali Shāh? And was the author a Bakhtiāri? The language is not convincing. The type of rhythm used has not been found in any other poem recorded from the Bakhtiāri. It seems to consist of short runs of rhyming phrases or single words. In the Vernac. Ms. it is written as if it were prose, except for line 21, which is made into a couplet.

1. *rindāna*—Glossed: “ = *zering* ”. Prs. *rind* is a word with some variety of meanings. The commonest is perhaps ‘clever rogue’.
- jallāna*—Glossed: “ = *ta'jūl-kār* ”, meaning, I suppose, ‘swift in action’.
- Perhaps the idea here is a ‘hustler’.
5. *čerīdī*—The simple Trans. instead of the Causative, which a note gives as *čerūd-*. The Bx. would be *čārūd-*. *čerūdī* would not have rhymed with *burīdī*.
7. *rasīdī*—Cp. Prs. *rasīdagī*, ‘investigation’, ‘paying attention to’. Cp. also Haim s.v. *rasīdan* (9).
8. *ban*—Glossed: “ a tree with fruit like pistachio, but smaller ”.
- sēsta*—Glossed: “ = hawthorn (?), white flower, small red or white berries, thorny ”.
9. *biruvum*—Glossed: “ i.e. I shall take *bast* in ”, (i.e. sanctuary).
10. *čix*, *pix*, *yix*—These exclamations are used respectively to drive away the animals mentioned.
11. *tāh*—Glossed: “ *rīša i daraxt. ki wazan i rīša-as sad man bāšad* ”.
12. *gurz*—(a heavy stick) “ with head covered with leather ”.
- čumāγ*—(ditto) “ without leather covering; lighter ”.
14. *bidurūšum*—“ = *nihīb, tašar, tūp—bikunum* ”. (To browbeat, intimidate.)
15. Glossed: “ we shall sit out on hills ”.
17. *hōrtōlī o pōrtōlī*—“ = *nāfaham, waḥšī; bā-šujā'at* ”.
18. *wartang*—Glossed: “ (narrow) *karbās mīpūšand* ”. Cp. Steingass s.v. *bartang* = ‘a narrow kind of cloth’.
21. *bikišōnīm*—Glossed: “ = *az bālā pāyīn bēārīm. kišōndan: kišān-* ”.

Translation

A Letter from a Lur to the Shah

I want a man wise and crafty, manly and active,
 To go and present himself before the King with the forked beard,
 And kiss the ground and say, ‘O King with the Forked Beard,
 You have come from the city—for what purpose?’

5. From Alwand, from Maiwand, from the back of Karwand,
Of straw and barley what have you grazed and what have you cut ?
Into the state of your subjects you have not inquired, to what they say
you have not listened.
Everything (even to the wild berries) of the *ban* and *sēsta* you have turned
into cash in your purse.
I shall go to the camp of a Lur who has seven or eight sons (and take
refuge with him).
10. So that to his dog you cannot say " chikh ", nor to his donkey " pikh ",
nor to his goat " yikh ".
I shall go to the foot of a wild almond tree, whose roots weigh a hundred
maunds.
And if there is a saw, I shall cut a club and cudgel,
Which from the top end of it to the bottom has nine knots.
I shall put it over my shoulder and roar out and threaten.
15. We shall not come nigh the camp,
I and my mother's brother(s), Hamza and Shīrālī and Pīrālī,
Who have fed on acorn-bread, and are savage and fearless,
Short of stature, (we are clad in) narrow cotton cloth, and each (of us)
has a stone in his hand.
We shall hold up the road from Shiraz, all of one heart and one secret
purpose,
20. (To wit) that when the Daughter of the King comes by that road,
We shall pull down the trousers from her buttocks, and with blandish-
ments make her sit down.
(And) this deed will be pleasing to God !'

5. MISCELLANEOUS

Bēt i Balūt kih Lur Guftah ast

Balitum bigirè, buzum bizoihè,

Kalg i dū'm yak igirè, minnat i Xudoi è.

Balit i kâl, balit ai, kašk i sâ sâ :

Har kē dārè na xurè, hūnas xarā(v) bā !

5. Balit i kâl az kul kulāwa sar daravērd :

Her Lurē wā jilt i buland bālā saras avēid.

Lur i dūγ-xarè mast

Zēid ba sarum, qūli ze sarum vast.

Rēiḍum ba wālā, burdum dara wālā.

10. Avērd bālā sarum kârd i jūn-sitūna,

Iškamum dard, deravērd lāš i nāzinīna.

Notes

1. *balūt*—Prs. *balūt*, the holly-oak tree and acorns, It covers sparsely the inner (limestone) ranges of the Bakhtiāri country, at elevations, I should think,

between 4–5,000 and 7–8,000 feet. The long, oval acorns are very large. In time of scarcity they are ground into flour after prolonged treatment to get rid of their more unwholesome constituents. But, despite the poet, no one in my experience professes to like this kind of emergency food.

3. *sā sā*—“ = *soyīda*, rubbed down, trituated ”. Prs. *sāyīdan*.
 5. *kul kulāwa*—Glossed : “ = acorn cup ”. Further, under 1. 8. “ *qūlī* = *ku-lāwa* ; *piyāla*, shepherd’s cap ”. But what then is the meaning of *kul* ?
 9. *wālā*—Glossed : “ = *turba* (i.e. Prs. *tobra*), a cloth bag slung under the arm for acorns ”.
- dara wālā*—“ = *darra bālā*, = *tang i bālā* = *sar i tang* ”.

Translation

The Song of the Acorn

May my oak tree bear fruit and my she-goat bring forth young !

When my ground acorns and buttermilk come together, thanks are
due to God.

Ripe acorn, O acorn ! Dried acorns ground down :

He who has and eats not, may his house perish !

5. The ripe acorn pushed his head out of the acorn-cup :

Every Lur came at him with a long stick.

A buttermilk-drinking, drunken Lur

Struck me on the head ; the cap fell off my head,

He threw me into a bag,

10. (And) carried me off to the top of the gorge.

He brought down on my head a murderous knife :

He ripped open my belly, and tore out my tender body.

