

Dilî min purr bû, hât khainâ kho, dît zhîn o zârûk gishk bihev o dîn rû nîshtîa, digrîn. Azî pirsîa vãn, gû, khabarâ hûn chîa? Gûtin, yâzmishek zheboî ma ghaisht, ek bikhûinî, kho zhî gerî bikaî. Azî gû bida min, dâ dastî mindâ, vai khwân, dît yâzmishâ laukâ khoia, diba, Bâvî min, azî la pishtâ chîânâ digalî Baināv chûma dizî, am purr tâlân kirîa, la kenârî Sairt o Bedlisî gallak māl o paira bi hew inâ, kir bin ardî, askar hât a serî ma, ma rewîn, askar māl dîn, birîn, idî azî o Baināv birchî o tî o bai tain mā, purr sâra, zwisâna dakhwâzin baina Diarbekrî. Ek mairûk werî kir lawaira henek paira pai ma bîda, disâi bîma mālî kho, ânî laukî kho lawai chîân o berfî dimirî.

Az dushûmish bû, brâkî kho bân kir, ku mairîfatâ vai purr bû. Gu gishk rrund dabû me ek tu be mērâ am pevrâ harrin Sairtî¹ laukâ ta bibinîn, binîn waira. Azî gû fenî ta rrunda, firsend bû,² bichîn Sairtî. Am savâr bûn ketina rîa Sairt, pâshî châr painj shewân ghaishtina Sairtî zheboî khabarâ laukâ kho pai helând. Vaiderî awderî persâ kir, khabar zhai tunîna, mahrûm mā.

Am dî wagarîna rîa Diarbekrî ghaishtin bijemî dergaî, bîst o sî zaftîa ser î ma ket, me gîrt, na persâ na mersâ³ kir, ma dibirin mapis khâna, dakhinîn mapisî. Rûkî dîn râ ketîa bû bûm, danġî dhait, difikrim mairûfek sekînî ber derî, dakenî, dabaizha, Ta laumâ min kir, azî zheboî dizhmîniâ ta laukâ ta birîa chûlî, diz bû wasâ min, wa pâshî am tâlânî purr kerîna hâtina Diarbekrî, tâlânânî ma

¹ *am pevrâ harrin Sairtî*: the final *-ra* of *pevrâ* is the oblique case-ending, which affixed to *pev* gives the meaning of 'together'. The final *-î* of *Sairtî* is of course the *-î* of the dative case.

² *firsend bû*. Use of the preterite to express the future.

³ *persâ na mersâ*. See previous story, '*khânî mânî*.'

My heart was full of grief. I came to my house and saw my wife and children all seated while they wept. I asked of them, saying, 'What is your news?' They said, 'A writing has come for us, if thou read thou wilt also weep.' I said, 'Give it me.' They gave it me and I read, and saw it was the letter of my son; it says: 'My father, I went to the robbery, to the backs of the mountains with Baināv, and secured much loot, and collected much wealth around Sairt and Bitlîas, and buried it underground. Soldiers came after us and we fled, the soldiers found the goods and took them. Now I and Baināv are hungry and thirsty and have no food. It is very cold, and winter, we desire to come to Diarbekr. Send a man then here, and give me a little money, once more that I come home, or thy son will die in these mountains and this snow.'

I pondered, and I summoned my brother, for he was a man of much wisdom. He said, 'It is very well that we go together to Sairt and find thy son and bring him here.' I said, 'Thy thought is good, if possible we shall go to Sairt.' We mounted and set out on the Sairt road. After four or five nights we arrived at Sairt, and sought news of my son. Here and there we asked, [but] there was no news of him, we remained disappointed.

So again we took the road to Diarbekr and came nigh the gate. Twenty or thirty gendarmes fell upon us, seized us, neither asked nor inquired, and took us to the prison, threw us into confinement. Another day I was lying down, a sound comes, I look and see a man standing before the door, he laughs, says, 'Thou reviledst me; I for enmity took thy son to the wilds, he became a robber like myself, and after we had plundered much, and we were come to Diarbekr, I accused thee of our thefts: the

la ustūi ta khestiā¹ zābitlarān khainiā ta girtina wa mālā ta birīna, wa zhen o zārūki ta bün khizān. Nuhā qizā min zhenā laukā taya, am dī māl o khaini mazindā rū nishtiā bi hisāi ta keti bi zhāri o zahma. Va gū, chū.

The following story is in the Central

TEXT

Jārek zha jāra,² rahmat le dei o bāvi guhdāra,³ gundek habū mazin, sultānek tai habū, yek kāhni le gund hayya zhe kāhniā āv vadakhwan. Ghairi kāhniāi āvi vai nina : mārek mazin hāt, kat davi kāhniā, āv girt, nahaili āv bain. Khalqi gund merin, zhi tihnā, gūtin sultān, āvi⁴ kāhniā namā tai,⁵ sultān rābū hāt serī kāhniā, nārīn⁶ dīn mārek mazin ledavi kāhniā. Sultān gū bukūzhin, mār davi vai chaī bū,⁷ zumāni vai gariā, gū, Yā sultān khwadī ma nakūzha⁸ ta nākārī ma bikūzha, gū chimā?⁹ gu wulo.¹⁰ Gu murādī ta chīa? Gu harrūzha ina kachikek bīda min az būkhwim, azī āv bardim. Kerin o nākārīn¹¹ ulāj zhai nābū. Rūozhā ina hāt, kachkeg dānai,¹² kachikaī khwār¹³ āv bardā, bardā hatā ivārī, ivārī āv girt, disā hatā ruozhī

¹ Lit. 'I threw it on thy neck'.

² Lit. 'one time of times'.

³ One of the common forms of introduction to a story, cf. *gu habū o nabū* (in the same dialect), or the Persian *گفت بود و نبود*, from which it is possibly taken.

⁴ Note that this dialect seldom uses the genitive particle *-ā*, but shows the tendency to the SG *-ī* throughout.

⁵ *tai*. Also *tai habū*, a purely SG idiom.

⁶ *nārīn*, from *nairīn*, 'to look at,' a SG word. NG *fakirin*.

⁷ *davi vai chaī bū*. Lit. 'his mouth took form' or, as we should say, 'he found his tongue.'

⁸ *khwadī ma nakūzha*. Note omission of the preposition *ek* ('if') before *khwadī*.

police seized thy house and took thy goods, and thy wife and children became beggars and mendicants. Now is my daughter thy son's wife, and we are installed in a great house in comfort: thou art fallen to grief and misery.' This he said and departed.

dialect of Northern Group:—

TRANSLATION

Once upon a time, mercy upon the father and mother of the hearer, there was a village, and there was a lord of it. There is one spring in the village, from which they drank water. Besides the spring there was no other water. A great serpent came and fell upon the mouth of the spring, and stopped the water, did not let it flow. The people of the village [had nearly] died from thirst and said to the Chief, 'The spring has no more water in it.' The Chief arose and came to the spring, and looked in, and saw a great serpent at its mouth. The Chief said, 'Kill it,' but the snake spoke and wagged his tongue, and said, 'O Chief, till God does not kill me thou canst not.' He said, 'How?' It said, 'It is thus.' He asked, 'What desirest thou?' He said, 'Every Friday give me a maiden to eat, and I will free the water.' Do what they would, there was no help for it. Friday came, and they gave a maiden, whom it ate, and released the water till evening; at evening closed it again till Friday. Every

⁹ *chimā* for *chitun*.

¹⁰ *wulo* for *whā + y + a*, or the SG *whāta*.

¹¹ Lit. 'they did and did not'.

¹² Notice SG use of suffixial pronoun *-ai*, 'to him.'

¹³ Notice SG use of suffixial *-ai* in the objective.

ina har in kachkeg dedenaī, o āv bar dedāi, Bū dāori kachi sultān, kachi sultān khammelāndin,¹ zhzhiv o zhzhair, av betanī chū davī kāhnīa afrīt la kichī sultān digarī hāt davī kāhnīa, kachi sultan dī, rā hisht kachi sultān,² mār dī afrīt rā hisht kechikaī sultān, mār deder ket hāt afrīt.³ Sultān o bāzhair defarrejin.⁴ Afrīt o mār sharr dekan. Afrīt shūr kishānd o mār davī kho vakir, rā hisht liŋgi afrīt, didavī khwa dānī. Afrīt shūrek linivī vaī khest, kir dū pārchā⁵ kachik sāgh zhzikī mār beder ketin. Khalqī bāzhair shā būn hātin, afrīt birin mālā sultān, liŋgi khwa dermān kir. Sultān gutīa, gū yā Afrīt māli dinyā bikhwāzi azī bidem ta, chimā ta kachi min khalās kir? gu Khair yā Sultan, az na mehtaiji māli dinyāima⁶ gu lai Ta che devī.⁷ Gū iro deh sāla la kachi ta degarim, gū Vaya kachik shkhwārā⁸ bība. Afrīt kachik ānī, bīnāi māl.

Sultānī mārā⁹ behist, afrīt brāvī kusht, mārek nehisht¹⁰ bekhwārā ānī, hāt paishīa afrīt. Mār ledāori afrīt jevīān¹¹ dedū zhemārā kusht, wadān, mair, kachik zhī stāndin. Sultānī mārā kechig bir ker khwāhī khwa.¹² Gu brāvī min ta hebāndī, zheboyī ta hāt, ket kāhnīa. Rozhī ta

¹ *khammelāndin*. A word apparently peculiar to Middle Kurmānji.

² Note here and in other instances the inversion of regular order of object and verb.

³ Omission of preposition *ser*. NG would give *hāt serī afrīt*, and SG the same, or *hāt bo afrīt*.

⁴ Peculiar to this dialect, and a foreign word.

⁵ Lit. 'made two pieces'.

⁶ *na . . . dinyāima*. Note separation of *na* and *ma*, 'I am not.'

⁷ *devī*, from *wāin*, 'to wish,' a different verb from *khwāzin*, which also occurs here.

⁸ *shkhwārā*, would be NG *zhe bo khwārā*.

⁹ *mārā*. Note plural in *-ā*.

¹⁰ *nehisht*, 'left not,' i.e. he collected them all.

Friday they gave a maiden, and it released the water, till it came to the turn of the Chief's daughter. They adorned her with gold and silver, and alone she went to the spring. A demon sought the Chief's daughter, and came to the spring, saw the girl, threw himself upon her. The serpent saw the demon had seized the Chief's daughter, and came out at the demon. The Chief and the people peeped at the snake and the demon fighting. The demon drew a scimitar and the snake opened his mouth and seized the demon's leg in his mouth. The demon slashed at him, and cut him in two, and the maiden came out whole from the snake's belly. The people were delighted, and took the demon to the Chief's house, and cured his leg. The Sultan said, he said, 'O Demon, ask [what thou wilt] of the world's goods, and I will give thee, how hast thou, released my daughter?' He said, 'No, O Chief, I am not in need of the world's goods.' He said, 'What desirest thou?' He said, 'To-day it is ten years that I seek thy daughter.' He said, 'Here she is, take her for thyself.' The demon took the maiden, to bring her to his house.

The Lord of the serpents heard of it, that the demon had killed his brother; and collected round him all the serpents and came after the demon. The serpents collected around the demon, and he killed two, they bit him, and he died, and they took the girl from him. The Lord of the serpents took her, as for his sister. He said, 'My brother loved thee, and came for thee, and fell upon the spring. The day thou camest the demon came and killed

¹¹ *jevīān*, 'collected,' from Arabic root جَمَعَ.

¹² Lit. 'made her his sister'.

hātī afrīt hāt, brāyī min kusht, ma afrīt kusht o ma tu ānī, nābī ta lekhwa mahar bekem. Rūnisht lemālā Sultān. Chalañg Afdāl lekalāhā jumānīa bū, zhenik vai habū, gallik qanj bū, mārek zhenī vai wadā. Hāt le Sultānī mārā depirsī dermān zhai bikhwāzī. Hāt lemālā Sultān pīā bū. Chī dī? Kachikek zhe shiklī insāna hayya lemālā Sultānī mārā, chaitir zhai nīna,¹ habānd. Sultānī mārā gū, Tu che devī? Chalañg Afdāl? gu Yeg zhemārā zhini min wadā az hātīm jem ta dermān dekhwāzīm. Gu mair, namairā.² Gu Mair. Gu wakī mair, az khwādaima azī rā kim?³ Vaya af kechikī zhe tarā badalī zhenī ta. Gu barā bī. Kachik ber, lakalāhī dānī, kaif dekin.

Yek shaw zlāmek⁴ zhegundī kechika levaiderī mīhwān bū, kachik nās kir, daī naker. Hāt māl, chū, gut Sultān, gū, Yā Sultān, gū Chīa? gū Kīcha ta lakīderīa? gu Afrīt bīr. Gū Khair, na le jamī afrīta⁵ gū Vai lejamī Chalañg Afdāla, gu Berāst? Gu, Ma dī. Sultān rā bū askerik chaikir o chū kalāhī Jumānīa, lakalāhā pīā būn, kechā khwa zhe Chalañg Afdālī khwāst, gu Az nādīm, gu Kī dā ta? gū Sultānī mārā. Sharr kerin lakalāhā Chalañg Afdāl deh mair kusht. Asker gallig bū, laī kawm bu kushtin. Kachik ānīn, da rūzha lamāl mā, kachik mair, tu zhmerā sāgh.⁶

¹ *chaitir zhai nīna*, 'the most beautiful.' *Chai* appears in SG in the form *chāk* and *chāg*, words which have nothing to do with the Persian word *چاق*, meaning 'fat'.

² Omission of *ānī*, 'or.'

³ Omission of *ku* before *azi*.

⁴ *zlāmek*, a word common in SG, there meaning a young armed man on foot.

⁵ Separation of two parts of the negative.

⁶ *Tu zhmerā sāgh*. This is addressed to the listener.

my brother, I killed the demon and brought thee, therefore I cannot marry thee.' She stayed at the Lord's house. Chalañg Afdāl was at his castle of Jumānīa, he had a wife, very pretty, a snake bit her. He came to the Lord of the serpents to ask and desire a cure. He came, and alighted at the Lord's house. What saw he? A maiden in the likeness of mankind, most beautiful, there in the house of the Lord of the serpents. He loved her. The Lord of the serpents said, 'What seekest thou, Chalañg Afdāl?' He said, 'One of the serpents bit my wife, and I am come to you for a medicine.' He said, 'Is she dead or not?' He said, 'She died.' He said, 'When she is dead, am I God, to raise her again? See this maiden is thine in exchange for thy wife.' He said, 'Brother, let it be so.' He took the girl, set her in his castle, and they were merry.

One night a youth from the girl's village was a guest and recognized the girl, but said naught. He came home and said to the Chief, 'O Chief!' He said, 'What is it?' He said, 'Where is thy daughter?' He said, 'The demon took her.' He said, 'No, she is not with the demon, but with Chalañg Afdāl.' He said, 'Is that true?' He said, 'I saw her.' The Chief arose and gathered an army, and went to Jumānīa Castle, and dismounted there, and desired his daughter of Chalañg Afdāl. He said, 'I give her not.' He said, 'Who gave her thee?' He said, 'The Lord of the serpents.' They fought, and ten men of Chalañg Afdāl's castle were killed. The army was numerous, and few killed of them. They took the girl, she remained ten days in her home, then died. Mayst thou be haler than am I.

The following story is in the

TEXT

Daḷain¹ li wakhtāi² Amānullāh Khān ku Vālīi Hardalān bū, pīaoek habū la dazgāi āwa, la khalqī Soblākh bū. Dibaizhīn jūānmirekī azā³ o zerifī bū la ishī khwaī, dilī⁴ har wakū dilī shair bū, sawārekī zūr⁵ ajāibish bū. Kābrā nāoī Hama⁶ habū, wa paī dakutin Hamaī Muñgūr.⁷

Rūojekī Amānullāh Khān Hamaī chīri lalāi khwāi, paī gutī, kurrekīm dazānī lāw parrī Bānāi pīaoī hayya nāoī Rashī Bega, ku la dasalāti min berī būata? Wutī, na, ama namazānī, damzānī⁸ pīaoekī nāchāgī hayya, namazānī whā sūchī kurdawa. Amānullāh Khān farmūi datwānī laī bigāi?⁹ Wutī chūn nātwanīm, ma ḥaddī chīa?¹⁰ ku jerdaī o rrashadizi¹¹ bikātin, o tujārān o bāzīrgānān, o rewānān la rraiga ruitī bikātin? Khān wutī pīaoagānī debī bi painja. Jawāoī dā, wut, Bī, bāshīra, zūrtir layānit bo dhainimawa¹² Khānish gutī chanī ligalī khwat gereka? Kutī bis pīaoim bes debī¹³ Kutī chāga kurra. Kutī Rraiga shārazāi? Kutī Mānā chī?¹⁴ Ākhir bis pīaoī zī bo Hamāyān hal bzhārd la sawārānī khwāyān,¹⁵ haspekānī bāsh o rrahwān

¹ *Daḷain*. The irregular SG verb *lūn*, 'to speak.'

² *li wakhtāi*. Cf. NG (No. 1 specimen) *diwakhtīdā*.

³ *āsā*, 'bold,' not 'free,' which is the Persian meaning of *āsād*.

⁴ Note use of suffixial pronouns throughout; in this instance NG would have *dilā vai*, or *dilī vai*, etc.

⁵ *zūr*, 'very,' for NG *purr*, *zāf*, etc. SG also uses *gallek*, which is common to all Kurmānjī.

⁶ Note Hama for Muhammad. SG pronounces the *h* very gutturally, exactly as in Arabic.

⁷ One of the main tribes of Sauch Bulāq district.

⁸ *Wutī . . . damzānī*. Note that the nominative *min* is understood here, being the subject of *namazānī* and *damzānī*.

⁹ *bigāi*, from *lai gaishtīn*, 'to catch,' 'to overtake.'

¹⁰ Lit. 'what is his limit?'

dialect of the Southern Group :—

TRANSLATION

They say that in the time of Amānullāh Khān, who was Vālī of Ardalān, there was a man of his retinue who was of Sauch Bulāq. They say he was a good and intelligent man at his own work, his heart was like a lion's heart, a brave man and a most wonderfully bold man was he. The fellow's name was Muhammad, and they called him Muhammad the Muñgūr.

One day Amānullāh Khān called Muhammad to his side, and said, 'My son, dost thou know that on the other side towards Bāna is a man called Rashīd Beg, who has rebelled against my authority?' He said, 'No, this I knew not, I knew there is a bad man, but knew not that he had committed such an offence.' Amānullāh Khān commanded, 'Canst thou seize him?' He said, 'Why can I not? Who is he that he should rob and loot merchants and traders and passengers on the road?' The Khān said, 'His men will be about fifty.' He answered and said, 'So be it, it is better, the more of them can I bring to thee.' The Khān then said, 'How many men with thee are necessary?' He said, 'Twenty will be enough for me.' He said, 'It is well, my son.' He said, 'Knowest thou the road?' He said, 'How not?' At last twenty strong and big men for Muhammad were chosen, big strong horses were given to them, and

¹¹ *jerdaī*, a highway robber; *rrashadiz*, a night raider.

¹² Notice the involved construction. Lit. 'the more of them to thee for will I bring?'

¹³ Note synthetic effect of pronominal termination, where *-m* = 'to me', and replaces the NG phrase *zhe bo marā*.

¹⁴ Lit. 'what meaning has it?'

¹⁵ Lit. 'from their own horsemen'.

o gawrā paiyān dān. Hama wutī her piāo aozenḡū khwāi bi chūkh o khūrī hal pichainin, ku hagar la bānī berdī dā da daṅḡakaī lai der nayat. Whāyān kurd. Nālī haspekānīshyān hal girt ku daṅḡī lawānīsh nābī, wa pāshī khurāwā o māṅḡishāwīsh nābū suwār būn, rraigai Garrāniān girt. Pāshī dūān o siān ruozh, gaisht la nezikī Bānada. Hama gutī ku piā bin, dānīshin la ard ta huishkimān bekain, īshimān bi palopal nābī. Shāwekī hāwin bū, fainuk o khwash bū, dānishtin lichī chamakaī ku lanāorāsī dū shākhānī keuvī lo doḷiek dar dahāt, bertenkiān kurdnāwā haspakāniān wurrālāi kird lwarīn. Pāshī ku zūr fikrī kurdawa, Hama piāoekī bāṅḡ kurd, pai kutī Bāokim, atū sawār ba da burrūa lalāi Rashī Begī bo whā blai ku kārwanekī bū la Saqqizī da hātawa bo Sulaimānī, blai, Khwam o pānza piāoi tirmān lasariān hāto bo ruitiān bikain,¹ shūnī wān kārwanī tir gaishtūw aima tersin ku wāna zūr būn, rrāmān kurd min labero hātim la lāi tu, halsa! warra! bā burrūin² bo sarī kārwanīān³ ruitiān bikain. Kābrā kutī bāsha sawār bū rrai girt. Hama piāogānī khwāi bakhabar kurd, paiyān wū bichin lapishtī bardakāndā wa lapishtī dārakāndā khwatān biwushairin. Jārī ku Rashī Beg baitawa⁴ awstāka min daṅḡī ssk akamawa, ki aiwa bhīstin warrin la khwārawa, bifarrin la serī. Har whāyān kurd ku Hama wutī, wa chwārīān chārwakān bird pishtī shākhī, wa hamūi lāora dānishtin ku Rashī Beg baitawa. Hā nezikī spīti bū o chāoakāniān la khāo mikrīi dakurd, hammā kesik layān nanūstū bū, la dūrawa daṅḡī hāt. Aw piāogān har chāoakāniān la

¹ Note use of subjunctive *bikain*, with *bo*, which replaces the *ki* of NG. Lit. 'for that we might loot them.'

² *bā*, peculiar to SG, part of a defective verb meaning 'to let.'

³ Lit. 'for upon the caravaneers', *kārwanīān* being the plural of *kārwanī*, 'a person of a caravan.'

Muhammad told each man to bind his stirrups in wool and cloth, that if they should cast against a stone, no noise come from them. They did thus. The horses' shoes they also removed, so that they should make no noise, and when the sun was set, there being no moon, they mounted and went on the Garrān road. After two or three days they came near Bāna. Muhammad said, 'Dismount and sit on the ground that we may consider, let not our work be hurried.' It was a summer's night, cool and pleasant, they sat at the brink of a stream which emerged from a valley between two spurs of the mountain. They slackened the girths, and loosed their horses to graze. When he had thought much, Muhammad called one man, said to him, 'Little father, mount and go to Rashī Beg, and say to him thus, "A caravan was coming to Sulaimānia," say, "I and fifteen other men fell upon them, to loot them, behind that another caravan arrived, we feared, for they were many, and we fled, and after I came to thee. Arise! Come! Let us go to the caravan people to loot them."' The fellow said, 'Good,' and mounted and went. Muhammad roused his men, and said to them, 'Go behind the rocks and behind the trees and hide yourselves, when Rashī Beg comes then I will make the cry of a partridge, and when you hear it come down upon him.' This they did as Muhammad said, and four of them led the horses behind a spur, and all of them sat down till Rashī Beg should come. It was quite near to dawn, and their eyes were blinking from sleepiness, but no one of them lay down. From afar a noise came. Those men, ever were their eyes open upon the road, that perhaps they might see a rider. A little while more, a partridge call came, once, twice, thrice, and some horsemen were
⁴ *baitawa*, 'shall come.'

rraiga bû ki bashk suwârek paî chawiân bikawî.¹ Tuozeki tir danîgi kaw hât, jârek o dū jâr o sîa jâr ku chan suwâr la khwârawa diyâr bû. Amâna yekjâr halsân, lamlâ lawlâ hâr o hâwâriân barz kurd, kâotin serî Rashî Beg. Wâna la palopal nazânin kîo bûa, dînâoyek ekjâr sariân kâotawa wa taqqî tfenkakân wa gullâ la garrakayân bû, chanî layân kuzhrâwa, Rashî Begîsh dî lanawî dizhmin kâotawa, rrâi kurd bighâr bo serî mildâ, hammâ dūân la pîaoagânî Hama lapishtî berdekî der bâz dâñ yekî laghâoî girtî, itîrî khenjairî laî khest la bâoshî brîndâr bû wa kâot a ard. Pîaoagânî khwaî har blâo bûn, wa Hama hât lasarî Rashî Beg, bizûî ligalî sawarakânî khwaî birdî la rraigai Haotdesht. Birdî Sina laî Amânullâh Khân. Amânullâh Khânîsh daî khest la zîngân wa pâshî chan ruozhî tir kaishânî lebarî châoakânî khalq, dârkeshî kurd. Lashî la bânî dâr whâ mâ tâ hishik bûa, kallarrashân o sîsârkakechelân² guoshti khwârd, hiskânî bû spî, wa razîn.

Dañain Hama bû la gawrakânî Hardalânî, wa pâshî chan sâl chû bo lādî khwaî, ku la Serdesht bû, wa Khân zûr pârâ o mâl paî dâ.³

For purposes of comparison with Kurmānjî a short Kurdî is quoted below.

TEXT

Ruzhî hazrat î resûl î khudâ wa gird⁴ î ashâb î khoî la kûcha ubûr kirdiân⁵ rasîn⁶ wa pîrî zhînî ki charkh risîait.⁷ Farmâi ai pîra zhîn khudâ î khwat chî jûr⁸ shenâkhtî?⁹

¹ . . . *bikawa*, lit. 'to their eyes might fall'.

² *sîsârkakechelân*, the bald-headed vulture.

³ Throughout this example of SG prose comparison should be drawn with the NG style and use of words. The consistent use of the suffixial pronouns and the absence of some case-endings are the most noticeable details.

⁴ *wa gird*, Kurmānjî *dîgal*, *ligal*.

visible below. These ones at once arose, this side and that side, shouted loudly, fell upon Rashîd Beg. Those ones in the confusion do not know what has happened, suddenly a confusion is upon them, and the noise of guns and bullets was around them. Rashîd Beg then saw that he was fallen among enemies and fled at a gallop up the pass, but two of Muhammad's men sprang out from behind a rock: one seized his bridle, the other stabbed him in the side, and he fell to earth. His own men were scattered, and Muhammad came upon Rashîd Beg and quickly with his horsemen took him on the road to Haftdasht. Took him to Sina to Amânullâh Khân. Amânullâh Khân then threw him into prison, and after some days took him, and before men's eyes crucified him. His body remained thus upon the cross till it became dry, the crows and vultures ate his flesh, and his bones became dry and rotted.

They say Muhammad became of the great of Ardalân, and after some years went to his own district, which was in Sardasht, and the Khân gave him much goods and money.

example of the semi Lur dialect of Kermānshâh (called

TRANSLATION

One day the Prophet of God with his companions were walking in a street; they arrived at an old woman who was turning a spindle. He said, 'Oh, old woman, in what manner dost thou know thy God?' She withdrew her

⁵ Imperfect, Kurmānjî *vân dabhûrt*.

⁶ 'They arrived,' being the Persian *رسیدند*, Kurmānjî *ghaishtin*.

⁷ Imperfect, Kurmānjî *zwîrîn*, *zwîrandîn*, *risî*, *tîshî kirin*.

⁸ Kurmānjî *chûn*, *chitun*, *chimâ*, etc., Persian *چگونگی*.

⁹ The Persian verb *شناختن*, Kurmānjî *nâs kirin*.

Dast la charkh i khwai al gird¹ wa hazrat rū wa ashāb i khwai kirdan wa farmāin 'Alaikum bi dīni 'l 'ajūza, yānī lwish² bin la dīni ī³ pīra zhin. Ashāw arz kirdan, fedāi tu bīmīn yeh³ farmāsh ki watit⁴ ima nafahmīm⁵ Hazrat farmāi yeh ki das la charkh i khwai al gird yānī ūshit⁶ ki ī charkh wa ī būchikī ki la dast i mīna, tā nagerdānīm⁷ awa nagerdit.⁸ Āyā⁹ ī zamīnal¹⁰ wa āsmānal wa ī gawrāi wa gardīn i sitāral chī taur bī sān'a girdīn ?

¹ Kurmānji *hal girt, bar girt*.

² *lwish* = *lwa* + *ish*, 'you also.'

³ *ī, yeh*, Kurmānji *am, wa*, Persian ای, vulgar Persian *ī*, Lur *yeh*.

⁴ Kurmānji *gu, kutī, wutī*.

⁵ Kurmānji *nās kirin, tai gaishtin*, Persian نهیدن. Note in this and other verb forms all absence of particle to replace the Persian *mī-* or Kurmānji *du-*, which omission is a feature of most Lur and Lek dialects. Bakhtiāri and Southern Lur dialects use *ī-* for this prefix.

⁶ *ūshit*. Infinitive *ūshin*, Kurmānji *gutin, wutin*, etc.

⁷ Kurmānji *garrāndin, kherr dān*, etc., Persian گردانیدن.

⁸ Kurmānji *garriān, kherr kirin*, etc., Persian گردیدن.

⁹ *Āyā*, the Persian interrogative introductory word.

¹⁰ Kurmānji *ardān, khuolān*, Persian زمینها. Note the Lur and Lek plural in *-al*.

hand from the spindle, and the Prophet turned to his companions and said, 'Alaikum bi dīni 'l 'ajūza,' that is to say, 'Become also of this old woman's faith.' The companions pleaded, 'May we be thy sacrifice, this that thou hast commanded, we do not understand.' The Prophet commanded, 'This, that she withdrew her hand from the spindle, that is, she says that "This spindle, of such smallness, which is in my hand, till I turn it not, it spins not". How would these earths and heavens, of this magnitude, turn without a Creator, and the revolution of the stars occur?'

The reader will not fail to remark at once the closeness with which this dialect follows Persian. Being translated word for word into Persian, it requires no abbreviation, amplification, nor re-arrangement to make it perfectly correct Persian. It has also adopted the Arabic words used in Persian, besides borrowing many words from that language not originally in the dialect. The idiom is, in Kermānshāh, becoming merely a Perso-Lur tongue, and the people who use it adopt with avidity new words, particularly of Arabic origin; for example, a sentence like the following is reckoned quite good 'Kurdi': *Bi vāsītāi kisrat i mashghalā u kisālat i mizāj, fursāt i sharafyābī nayāshīm*, where the only purely non-Arabic word (besides the conjunction) is *nayāshīm*, and that mongrel Persian. It is hardly necessary to state that Kurmānji is not understood in Kermānshāh nor its surroundings.

POETRY

As the heading 'Prosody' to this section would have demanded more space than is at our disposal, it is better to limit the subject to a brief and elementary examination of the poetry of the Kurmānjī without going into technical details.

Kurmānjī poetry, of which an enormous quantity exists, mostly in the form of folk-songs, is of the simplest types, the rhyme and metre being of that elemental nature to be expected where the poetic is the outcome of an uneducated metrical prompting sense. The Kurds being generally a people who love legends, bravery, freedom, and withal are naturally gifted with the linguistic sense, have evolved, or, we may say, perhaps always possessed, songs, some of which are worthy of high rank as dignified verse, the finer that it is purely spontaneous. The folk-songs are untrammelled by the intricate conventions of the 'ilm i 'arūd which makes Persian, Turkish, and Arabic verse so unconvincing, and often so floridly pointless.

It is true that some poets of note have lived in Kurdistān who have adopted the laws recognized by the Arabic and Persian languages, and written verse in the conventional forms, usually the *qasīda* ('purpose-poems'), *ghazal* (ode), *tarjī'*- and *tarkīb-band* (strophe poems), and occasionally *ruba'īyyāt* (quatrains), and there is one well-known poet, Ahmadī Khānī Hakkārī of Bayāzid, who has actually employed a large number of conventional metres for the *qit'a* (fragments) which compose his No Behar. Those used are the following:—

1. (1) *Hazaj i makfūf i mahdhūf* (feet *mafā'ilun, fa'ūlun*)
 — — — — — (twice)

each *misra'* or line being the same, of which the poet says

chi khwash wazna bibiaitin
hazaj makfūf i mahdhūf.

- (2) *Rajaz i Makhbūn* (*muftā'ilun mufā'ilun*, twice)
 — — — — — (twice) as in the lines
zauj o rajul cha mair o zhin
mīrata zaujata nisā.
- (3) *Ramal i mahdhūf* (*fā'ilātu fā'ilātu fā'ilātu*)
 — — — — — as in the line
Fakhadh rāna dharas dāna shifā līwa.
- (4) *Rajaz i muthamman i sālīm* (*mustaf'ilun*, four times)
 — — — — — as
 in the line
Ij'il bikar, ishaq bihir, idrib biqat, andar binair.
- (5) *Rajaz i muraffal* (*mustaf'ilātun*, twice)
 — — — — — as in the line
akhdar chi kiska, ahmar chi sūra.
- (6) *Rajaz i akhrab* (*maf'ūlu, fā'ilātun*, twice)
 — — — — — as in the line
pāshī bigūra markab.
- (7) *Munṣarih i muthamman i akhrab* (*maf'ulu, fā'ilātun*, twice)
 — — — — —
- (8) *Hazaj i akhrab i muthamman* (*maf'ūlu, mafā'ilun*, twice)
 — — — — —
- (9) *Ramal i maṭwī* (*muftā'ilun*, four times)
 — — — — —
- (10) *Hazaj i muthamman i sālīm* (*mufā'ilun*, four times)
 — — — — —
- (11) *Munqarīb i maqṣūr* (a metre peculiar to Persian)
 (*fa'ūlu*, four times)
 — — — — —

2. Turning from these very conventional metres and verses to those of Shaikh Ahmad Jezrî, also writer of a *divân* or complete collection of poems, we find among his verses *qasîda*, *ghazal*, and *ruba'îyyat*, but the diversity of metre is less, resulting in greater simplicity of styles. The ordinary Persian rule for rhyme is observed in the *qasîda* and *ghazals*, i.e. lines 1 and 2 rhyme, and after these every second line. This is the form which has also commended itself to a large number of Kurmānjî poets ignorant of the rules of both 'ilm i 'arūd and 'ilm i qāfîa (prosody and rule of rhyme).

The most usually remarked metres in Shaikh Ahmad Jezrî are—

- (1) *Rajaz* (*mustaf'ilun* — — ∪ — four times) and some of its variations.
- (2) *Hazaj* (*maf'ā'ilun* ∪ — — — four times) and some of its variations.
- (3) *Ramal* in some of its varied forms is used, but the complete unchanged, or *sālim*, metre does not appear at all. The poet has avoided all the peculiar and rarer metres and has contented himself with these simple straightforward ones throughout his *divân*, which is a bulky work.

As is usually the case with poets using the conventional metres, a good deal of Arabic occurs in the verses.

A fair specimen of his style, in the metre *rajaz i sālim* (*mustaf'ilun*, four times to the line), is the following:—

Chārî halîn bārî bibîn nad parda yā tārî bibîn
Sad jārî az kārî bibîn gul vai dināwa bakhhadā.

Bā'î awînî law lewāi kud qisht o zulfā ser chiqî
Her dam hezār dil dā kewî khāl law dedā mîdānadā.

TRANSLATION

Find a way to see her beauty, unveiled and not in
 darkness,
 A hundred times I can see her flower in the garden.
 When a wind comes from here and there, throwing
 her curls in confusion,
 At every breath a hundred hearts fall caught there
 in the net.

Note.—Though one or two Persian words, foreign to Kurmānjî, are in the verses (*her dam* and *zulfā*), the phrase *az kārî bibîn*, which would give a Persian meaning read as Persian, signifies 'I can see', which in Persian would be *man mîtavānam bibînam*.

Of the Northern and Middle poets these are the only two whose works are available here for inspection, and the consideration of the folk-song verses is really more important, as they are the true songs of the people.

As Kurdish poetry, so long as it is confined to the memories of succeeding generations, is inseparable from the simple tunes to which it is sung, stress and pause are very marked, and as the music is very usually syncopated, unexpected accents and stresses occur.

3. From Socin's Collection of Middle Kurdish Folk-songs (stressed syllables are accented)—

Zambîl ferûsh lāukê ruvâla
Bakîflêt u dîhel u ayâla
Hûsnîyâ Yûsîf labâla
Dâs la kûrsî san'âtai.

Âw san'ât salk ó tabâgh bû
Dâimdâ lerâste hágh bû
Peshîa sálkalvarâgh bû
Hâqqe rezâya qismâtai.

Zambîla ferûsh chûî pāvâsta
Sallîga birîn bāzhâira bkhâsta
Nân o âmak pai tâid lidâsta
Hâqqe rezâya qismâtai.

(1) The metre of the poem is irregular, considered in comparison of syllables to the line and accents, and only when set to a melody can it be properly fixed. To give it a name according to the rules of Oriental prosody (various forms on the base *fa'ala*) would be impossible. To a Kurdish tune, however, it goes regularly enough. The metre is generally speaking a variation of

— — — — — — — — — —

and the first lines of each verse, respectively, give the following results, the redundant short syllables being slurred and almost lost in the recitation.

1. — — — — — — — — — —
 2. — — — — — — — — — —
 3. — — — — — — — — — —

The second lines give—

1. — — — — — — — — — —
 2. — — — — — — — — — —
 3. — — — — — — — — — —

The third lines give—

1. — — — — — — — — — —
 2. — — — — — — — — — —
 3. — — — — — — — — — —

The fourth lines give—

1. — — — — — — — — — —
 2. — — — — — — — — — —
 3. — — — — — — — — — —

being uniform.

To appreciate the actual values of the short syllables, it must be noted that the song is to a melody counting three beats to a bar, the song commencing on the third beat. The long (or accented) syllables usually therefore, as is natural, should fall upon the first beat, and such will be found to be the case. Where two short syllables occur together they are equal to one short syllable occurring between two long ones. This peculiarity is common in European verse. Placing beats of the bar above the syllables, the pause-lengths of the syllables would be as below—

Verse 1—

Line 1: 3 1 2 3 1 2 3 1 2 3 1 2 3
 — — — — — — — — — —
 Line 2: 3 1 2 3 1 2 3 1 2 3
 — — — — — — — — — —
 Line 3: 1 2 3 1 2 3 1 2 3
 — — — — — — — — — —
 Line 4: 1 2 3 1 2 3 1 2 3
 — — — — — — — — — —

A false accent sometimes occurs, as is seen on the fourth syllable of line 3.

(2) The rhyme which runs throughout the poem (which is a very long one) is *-atai* on the fourth lines. The first, second, and third lines in each verse rhyme with one another, but with considerable latitude allowed for differences of vowel quantities, witness example in second and third lines of the last strophe quoted.

4. From the same source as 3—

Benaira min imâmî *Nâdim avân qad az dūr*
Azim khâlîdî mashûr *Qad nâkhwumâ tâ'âmî*
Qenj ô kharâb o âmî *Hatâ sarî nâkam zûr.*

(1) Metre. The above displays a very regular and simple metre, alternating long and short or rather accented and unaccented syllables, the lines commencing alternately with and without stresses and the number of syllables in the line being, as a general rule, regular.

(2) Rhyme. Each verse contains eight lines, and without exception alternate lines rhyme.

5. The next extract is from one of the long poems which are called in the South *qatâr*, or 'string-poems', which may be extended to any length, according to the singer's memory or powers of improvisation. In many cases one line is sung by the leader, and the next by a chorus, or where, as sometimes, a line recurs, such line is sung by the leader in solo. As the Kurds say, 'You may start anywhere, and cease when the breath gives out.'

As in 3, a long or stressed syllable is twice as long as a single unstressed one, two of which together equal in pause the single stressed. As a guide to the metre, each line is translated so that the stress falls with the same values in English as in the original—

| | |
|-------------------------------------|---|
| <i>Yeg Âmar uyeg Alîna</i> | One Úmar the other Âlî |
| <i>Ashâbî hâtîna</i> | Their fóllovers with them |
| <i>Nezîkî dairî búna</i> | Approaching nigh the cónvent |
| <i>Kâfir jamâ búna</i> | Róund it were the págans |
| <i>Ashâba barî khwá lai dáina</i> | The cómrades let him go before them |
| <i>Âmar zhe dairî dér ketîya</i> | Úmar from out of the cónvent came then |
| <i>Paizhî meqâbilî kâfîra kâtîa</i> | Húrling himsélf in the fáce of the págan |
| <i>Ashâbiya Amar dîtiya</i> | The fóllovers saw thus Úmar |
| <i>Báiraq hailânîya</i> | Hígh they bore the stándard |
| <i>Âsker hilkesîya</i> | Chárgéd then the ármý |

| | |
|--------------------------------|--|
| <i>Chârakhai kâféra girtîa</i> | Clósed around the héathenish foemen |
| <i>Háchi aî kushtîa</i> | Áll there were they sláughtered |
| <i>Yedî vai girtîa.</i> | All of them they cáptured. |

(1) In general the metre is regular, being variations on

() — () — () — ()

Certain groups of lines will be seen to exactly coincide with one another, when, a phrase of the music ceasing to repeat, the metre slightly changes as well.

(2) Rhyme. There is no regular rule for the rhyme in this type of poem, except that it seems to be to continue the same rhyme as long as possible. The rhyme in *-îa* (*-iya*), being a simple one in this dialect, will be noticed to persist for some distance, that in *-na*, being as common, finishing after less duration.

6. The following example is from a poem of the same type as the foregoing, but shows a greater regularity of metre. A certain arrangement into couplets may be noticed, i.e. as in the type referred to under heading 2, where alternate lines rhyme, with this difference, that in the type quoted in 2 the rhyme continues through the whole poem, it changes here after an uncertain number of couplets.

| | |
|-----------------------------------|-----------------------------------|
| <i>Sûtîu îro jân lebarvî</i> | <i>Târi kir shamsa minâower</i> |
| <i>Âgirî eshqâ qadîm</i> | <i>Sâyâi zulfâ 'abîr</i> |
| <i>Mihnat o derdî ferâqî</i> | <i>Sham'î der bûdî zelâmî</i> |
| <i>Bûma azâbûn 'alîm</i> | <i>Mâya parvâna 'asîr</i> |
| <i>Az dukhum sundî bejânân</i> | <i>Min gvazânî hâtîâya</i> |
| <i>Ham bequr'âna 'azîm</i> | <i>Yauman 'abûsan qanterîr</i> |
| <i>Gar nabî zâhir zheboma</i> | <i>Gar nabî bo mâ la zulfân</i> |
| <i>Chan chî Mûsâi kalîm</i> | <i>Nafasek bâyi nesîm</i> |
| <i>Minnavaitin khuld o kausar</i> | <i>Minnavaitin khuld o kausar</i> |
| <i>Bâghî jannât innâ'im</i> | <i>Bâghî jannât innâ'im.</i> |