

# A Kurdish Poem by Sayyid Ya'qûb Mâydashtî

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## ABSTRACT:

The early modern Kurdish poet Sayyid Ya'qûb Mâydashtî was one of the most great poets of southern Kurdish history and culture, exerting a considerable influence over many years. He had a genius for original and subtle Kurdish poem, with the motive behind his literary method being his faith. His Kurdish texts are famous not only for their complexities, but also for their brilliance, their systematic precision, and sometimes the profound faith revealed. The purpose of this paper is twofold: first to pay tribute to Mâydashtî, as a neglected Kurdish poet and his contributions to the Kurdish literature, and second to present a significant Kurdish fragment of Mâydashtî's southern Kurdish literature which also provides a linguistic data for the southern Kurdish dialects. To date, no translations of the dîwân of Mâydashtî into a western language have appeared.

**Keywords:** southern Kurdish, Mâydashtî, Kirmâshân, Mâhîdasht, Gûrânî

## KURTE:

Helbestvanê berê yê helbesta Kurdî ya modern Seyîd Ye'qûbê Mahîdeştî, yek ji helbestvanê herî gewre yê dîrok û çanda Kurdiya Başûr e ku bi salan e bandoreke giranbiha afirandiye. Ew di helbesta Kurdî ya resen û rewanbêj de xwediyê dehayekê ye û motîvasyona di bin şewaza wî ya edebî de baweriya wî ye. Deqên wî ne tenê bi girîftariyên xwe, lêbelê bi serwestbûna xwe, bi temayên xwe yên sistematîk û carinan jî bi rengvedana wê baweriya kûr binavûdeng in. Du armancên vê gotarê hene. Armanca pêşî ew e ku em wek helbestvanê Kurd ê ihmalkirî heqê Seyîd Ye'qûbê

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Mahîdeştî û heqê têkariyên wî yên di warê edebiyata Kurdî de bidin. Armanca duyem jî pêşkêşkirina hel-

besteke wî ye ku di heman demê de ji bo zaravên Kurdiya Başûr agahiyên lînguîstîk disepîne. Heta roja îroyîn tu wergerên dîwana Mahîdeştî bo zimanekî Rojavayî çê nebûne.

**Peyvên sereke:** Kurdiya Başûr, Mahîdeştî, Kirmanşah, Mahîdeşt, Goranî.

## 1. SAYYÏD YA'QÛB MÂYDASHTÎ

### 1.1. Life

Little is known of the life of Mâydashtî (c.1799-1871)<sup>1</sup>. What we know is basically based on the introduction of Muhammad Ali Sultani (b.1957), a specialist in southern Kurdish history, geography, and literature, who simply wrote to his edition of the *dîwân*, firstly published in 1984. Besides his pioneering efforts in the discipline of Kurdish literary history, especially within the Kurdish province of Kirmâshân, my own interviews with the local informants from the Namîwen village of Mâhîdasht (in 2009) and eastern Kirmâshân (in 2010) who have had a tradition of oral literature including legends, short folk tales, riddles, and poetries, spearheaded the try to transfer Mâydashtî from a somewhat legendary local poet into a better known historical personality.

Sayyid Ya'qûb or Say Yâqu Mâydashtî, son of Sayyid Ways, was of Twelver Shî'a origin, from the village of Qumsha, in Mâhîdasht region, in Kirmâshân<sup>2</sup>. In Kirmâshân, where he worked for some time as a *dîwânî*, his reputation was as high as that of Persian poets and scholars. He was fluent in Kurdish, Goranî, and Persian<sup>3</sup>. He was some years in the service of Imâm Qulî Mîrzâ 'Imâd al-Dawla (1847-71), son of Dawlat Shâh, the *wâlî* of Kurdistan<sup>4</sup>, for whom he composed a number of formal letters. Mâydashtî died at Qumsha in 1292/1875<sup>5</sup>; a symbol was erected over his grave, which was accorded the same honors among the Kurds as the graves of kings, religious leaders and other eminent personages.

Of course, it was usual for Kurdish scholars to be well versed in a wide range of subjects, and Mâydashtî was no exception. He is said to have been skilled in grammar, philosophy, music, and even astronomy—all these subjects are included in the lists of his works given by the uneducated Kurdish informants.

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- 1 There are some very different ideas about the precise period of his life. For a good discussion, see (Sultânî, 1998, 9). This is the second and the more complete edition of the *dîwân*.
  - 2 For the natural geography and the history of Mâydasht region, see (Sharî'atmadârî & Ulfatî, 1993, 2; Suţânî, 2005, iii & iv, passim).
  - 3 On Mâydashtî's expertise in several Kurdish dialects, Goranî, and Persian, see (Suţânî, 1998, 11).
  - 4 For details of this ruler, see (Bâmdâd, 1999, i, 160-61).
  - 5 Some Kurdish informants of the region have raised doubts about this date. For this date, as a trustworthy material, and other information on his death, see *Ĥadîqat al-Shu'arâ*, a Persian classical source: (Shîrâzî, 1985, iii, 2120).

What little is known of the life of Mâydashtî has to be gleaned from the biography of Sult\*ânî<sup>6</sup>, chance remarks in various poems of Mâydashtî himself<sup>7</sup>, and occasional details to be found in other sources<sup>8</sup>. The oral tradition of Kurdish community sometimes throws some further light on certain events of Mâydashtî's life. Accordingly, a certain fact in the life of Sayyid Ya'qûb Mâydashtî is his travels to Tehran and Qum. The first important event in Mâydashtî's life which the Kurdish informants report with pride is his travel in the last years of the life, when Mâydashtî is said to have gone to Tehran and Qum. His travel to Qum is especially more important, because they think that it was a religious travel and a pilgrimage to the tomb of Ma'sûma<sup>9</sup>.

Another oral story on Mâydashtî's life is regarding a girl which because of her astonishing beauty Sayyid Ya'qûb, on seeing her, became enamoured of her. According to the story, they decide to get married but because of a young man's love for the same girl, Sayyid Ya'qûb, generously, dispense with the marriage<sup>10</sup>. He must be a 'mystic' and 'complete man', Kurdish informants' reason, because he abandoned the girl, without any real need to her, for the sake of that young man.

## 1. 2. Works and Style

No comprehensive study of Mâydashtî's works has yet been undertaken, nor has there been made any detailed evaluation of his contribution, certainly significant one, to the progress of Kurdish poem in south-eastern Kurdistan. As the other Kurdish *dîwâns* in which many genres generally accepted as the themes of poetry, the works of Mâydashtî include several lyrics, mystical, religious, and sometimes satirical specimens<sup>11</sup>. Another genre, and a much more popular genre, is his enigmas and their answers<sup>12</sup>. Also his *bahârîyya* is so important among the well-known poems of Mâydashtî<sup>13</sup>. Some of his poems remain obscure in provenance, but the important and trustworthy works of Mâydashtî are as follow:

Dirîj ö Taren Imşu (Long and Dark Is Tonight), Çarenûs (The Predestinator), Wext-i Çepawe (The Time of Jubilation It Is), Duḡ-i Pendit (The Pearl of Your Advice), Xawîran Xalî (Your Disturbing Spot), Çûn 'Umr-i Min (As My Life), Diḡber Tu Nepirsî (Charmer! You Do Not Ask!), Mewla Perestan (Master-Worshippers), Şîrîn Tewr Takî (Of A Nice Figure You Are), Tu Ta Kiy Ne Fikr Sewday Xamenî?

6 See (Suṭânî, 1998, 8-9).

7 On these, see *ibid*, 26-27.

8 See, for example, (Shîrâzî, 1985, iii, 2120), and elsewhere.

9 A sister of *imâm* Raḡā, the eighth Shî'a saint of the Twelver Shî'a doctrine.

10 The story first appeared in (Shîrâzî, *ibid*).

11 For different examples of Kurdish *dîwans* and poetry, in general, see (Nikitine, 1947, 39-53); and (Hilmî, 1955).

12 On these, see (Suṭânî, 1998, 26-27, 77-80).

13 For a defective version of his *qaşîda-yi bahârîyya*, see (Suṭânî, *ibid.*, 52-54).

(Until What Time You Are Thinking About the Vain Imagination?), Zahid Heramen (Ascetic! It is Prohibited), Çiraxim Daxî (My Lamp Burned), Hamseran Tew Bî (Companions! It is the End), Şîrîn Exzerî (Vivacious You Are!), Hûşim Medhûşen (My Intelligence Is Confused)<sup>14</sup>.

In the opinion of the writer it is unlikely that any other major fragment of Mâydashtî await discovery. It may seem rash to make such an assertion, given the number of manuscripts in the personal libraries of the Kurdish villagers that have not been examined. The evidence suggests strongly, however, that fragments such as those of Mâydashtî are of rare occurrence. Available evidences that have not been edited and translated, give some relevant details about the style of Mâydashtî.

He does not hesitate to quote the works of the other poets in defense of his poems<sup>15</sup>. In fact some of his works abound not only with explicit quotations, but especially with allusions to the poems of Nalî (c.1800-1857), the well-known poet of Sulaymâniyya<sup>16</sup>, and many typically Soranî turns of phrase. This fact should alert the reader to notice his awareness of the other Kurdish poets and the literary situation in Kurdistan. On the other hand, he writes in Kurdish phrases that are replete with works and expressions from Nalî and possibly some other poets, as we have said, and further, he consciously reflects the style of their *dîwâns*. To this extent it can be said that he was influenced by them. One can tell from the little hemistiches of some *qaşidas* that the work is likely to have something in common with Nalî's *qaşida* of much the same hemistiches, and indeed examination shows that Mâydashtî did in fact quote whole sense and phrases from the Nalî's *dîwân*<sup>17</sup>. But that is not all. Mâydashtî brings, artistically, the whole theme under the wing of southern Kurdish dialects. In this dress poem must have enjoyed a considerable popularity in Kurdish communities of Mâydasht whose language and interests were somewhat different<sup>18</sup>.

14 The sources from which several fragments of his *dîwân* are obtained are as follow:

MS of the Personal Library of Sayyid Muḥammad Sa'îd Ghayrat Kirmâshânî; MS of the Personal Library of Muḥammad Pâshâ Rustamî Jalîlîyân Harsamî; MS of the Personal Library of Hâdî Arfa'; MSS of the Personal Library of Muḥammad 'Alî Suṭânî; MS of the Personal Library of Muṣṭafâ Khân Rawânbaksh Zangana; MS of the Personal Library of Aḥmad Jalâlî Gûrân; The oral versions from memory of 'Alî Murâd Ḥabîbî Allâhyâr Khânî (gathered and edited by Muḥammad 'Alî Suṭânî); The oral versions from memory of Khusraw Ḥâtamî 'Uthmânwand (gathered and edited by Muḥammad 'Alî Suṭânî).

15 See, for example, (Suṭânî, 1998, 18, 21, 23, 31-32). For quote or paraphrase someone's else words and improvement the *ghazals* of earlier masters in poetry (not just Kurdish), see, in general, (Losensky, 1998).

16 Mela Xidir Ehmed-î Şaweysî (c.1800-1857), famous by his pseudonym as Nalî, was born in Xakuxol, a village belongs to Shahrazur in present Silêmanî. For the life of Nalî and some of his poems, see (Chodzko, 1857, 297-356, especially p. 300ff.); and (Hakim, 1991, 130-40).

17 For this case, see (Suṭânî, 1998, 21, 23, 84-85); and for Nalî's *dîwân*, see (Rezawendi, 2000).

18 As argued by (Şafizâda, 1970, 66-70); and (Parwîni, 1984, 33-35).

There is another important element in Māydashtī's style. He consciously uses several Kurdish dialects and their idiom for the purpose of giving a new expression. It is with one particular resultant aspect of bilingualism in the Māydasht area that he has concerned himself here: the presence of a very large number of Lekî, Soranî, Kelhurî, and Goranî words in the literary language of his *dîwān*. Kelhurî is probably his mother tongue<sup>19</sup> and Goranî, as a non-Kurdish koinē, need to be singled out because of the special role played in Kurdistan<sup>20</sup>. But on closer investigation it probably will be found that Lekî and Soranî words have all, or almost all, reached him by way of the Lekî and Soranî communities of Gūrān area and its outskirts<sup>21</sup>.

In evaluating the style of Māydashtī another factor in particular need to be taken into consideration. Although the whole tone of almost all important poems of Māydashtī is a lyric genre, but, as we have said, his *dîwān* includes also some enigmas, religious, and even advisory specimens. But even in this type of presenting, except his enigmas of course, he declares his own lyric conclusions more than he changes their genres. While the whole structure of his religious and satirical poems reflect their own characteristics and structures, the truly original part of these distinctive poems, as we have said, is in Māydashtī's use of 'love', 'lover', and 'beloved' as they may be ascribed to anyone. For the enigmatic poems of his *dîwān*, those poems simply fill some Kurdish enigmas in details (sometimes plausible enough in themselves) into the general outline of daily life that is available from other Kurdish sources in which Rah\*im Khān<sup>22</sup>, a friend of Māydashtī and another Kurdish poet from the same region, responses to the enigmas of Sayyid Ya'qūb. The most important detail; concerning his religious poems is that the name of Māydashtī, who is sometimes known to have been a follower of the Ahl-i Haqq theology, from the oral tradition, hardly receives any mention at all. These poems, apparent, state his interest in Twelver Shī'a theology, not Ahl-i Haqq<sup>23</sup>. Finally, the advisory literature of Māydashtī is certainly under the influence of Persian literature<sup>24</sup>.

19 One can say nothing in detail about his mother tongue because there are no written sources or documents. Citing Kelhurî as the mother tongue of Māydashtī might only be considered reciting oral traditions of the region.

20 The feature of Goranî koinē and its influence in Kurdistan was first pointed out by (Rieu, 1881, 728-34).

21 On the all Lek and Soranî tribes of the outskirts of Gūrān and the other near neighbor regions, in general, see (Grothe, 1910, 5-7, 31-75); and on Lek and Soranî tribes of the western Kirmāshān and Māhīdasht, in particular, see (Anonymous. Tehran, 1971).

22 Raḥīm Khān, a blind Ahl-i Haqq poet and a close friend of Sayyid Ya'qūb Māydashtī, lived under Imām Qulī Mīrzā 'Amād al-Dawla (1847-71), and is by far the most prolific poet of Kurdish enigmas, at least as far as we can judge from oral accounts of his *dîwān* and those surviving. He was from Serwenaw of the Serfirūzawa of the Maydeşt region. For some of his poems, see (Suṭānī, 2007, iii).

23 See (Şafīzāda, 1997, 357-60).

24 See (Suṭānī, 1998, 62-63); and compare it with that of Persian literature in (Dihkhudā, 2004, i,

The final factor considerable in Mâydashî's style is his hard diction. His *dîwân* is sometimes a difficult one to read. The Kurdish diction Mâydashî employs is dense and sometimes idiosyncratic by comparison with the style of other Kurdish writers of the region. It is clear that some of his *qaşidas* are very schematic. They remain one of nothing so much as a set of hemistiches for someone who will be engaged in poet's concerns. They sketch the lines of thought one might develop on the topics covered, without carrying them out in proper detail.

## 2. FRAGMENT

The fragment that concerns us here is undated. One or two of the lines in the first part of the fragment seem to be out of order, but it has not yet been possible to re-arrange these with confidence. This minor fault in the sequence is probably of recent occurrence but there is also some slight disorder from an earlier time. There is, for instance, a note in Persian in different handwriting from that of the main text, saying that the text refer to the *dîwân* of Mâydashî. The fragment is written in a clear *nasta'liq* hand and is almost always easily legible; consonantal points are sometimes provided. The Kurdish vocabulary presents little difficulty including Goranî words, although some of the expressions used are different from those used for the same objects in the works of other Kurdish poets and writers, but the differences are relatively few when compared with the parallels.

### 2. 1. Text and Translation

I give the text as it stands in the manuscript, correcting only a few ungrammatical forms (the reading of the manuscript is given in every case in the notes). The text is presented in a phonemic transcription. In the transcription system I have used resembles that used by J. Bedir Khan in his Hawar system<sup>25</sup>, though with some modifications in favor of conservation: a distinction between o and ö; and u and ü in southern Kurdish. In the notes that follow the Kurdish text the present fragment, known as Namî, and its variants in other manuscripts are referred to by the following letters of the alphabet:

Namî: A

Sultani<sup>26</sup>: B

Bexşî: C

It will be noticed that there are quite a large number of variants, but many of these are trivial, being concerned with some minor points. The translation is fairly literal and parentheses denote words supplied for the sake of the sense. In the

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837-38), where the same theme and its different cases are given.

25 For a description of Hawar system, see (Bedir Khan & Lescot, 1970, 3-7).

26 For a published version of this manuscript see, (Suţânî, 1998, 50-51).

translation and its related notes the transliteration system of the *Encyclopaedia of Islam* has been followed, with certain exceptions: ‘q’ not ‘k’ is used for *qāf* and ‘j’ not ‘dj’ for *jīm*; consonants that are single in Arabic and double in Roman, such as *kh* and *sh*, are not underlined.

## Leylim

My Layl

### 1 çiraxim daxî<sup>27</sup> ..... • yiy rûj le tawişt derûn-i daxî

My lamp burned....., • At one time, because of my excessive heartbreak

wiyî wiyî megîlam<sup>28</sup> we bî demaxî • ram keft we diyar diğdar-i yaxî

As I lost the patience, I rambled (along country), • I reached the home of my rebel beloved

nigay<sup>29</sup> teht ö föq diwariş kirdim • xîza ne derûn henasey serdi

I saw the bottom and top of its wall, • A deep sigh came out from my heart

rîza ne derûn zöx-i zamanim • çü cû gul besa ne rûy damanim<sup>30</sup>

The transparent blood of my wounds spilt out from my heart, • O, like a brook on my skirt

### 5 dîdem tem awerd, leñg bî zûanim • ne cay menin bî, ne pay lûanim

I was dark in my eyes, I could not speak as well, • I could not neither to stay (there) nor to go (from there)

lew demda birya pay piş ö pesim • ‘inan-i taqet berşî<sup>31</sup> le desim

I could not move towards back and front then, • I could not show (remarkable) endurance (then)

27 A daxe; B daxî; C dax. The first hemistich, as a standard rule, is incomplete. It contains only the first half of the hemistich, as if to announce the rhyme and subject. This opening formula of describing something or someone recurs also in exactly the same form and manner at the beginning of many Goranî, Lekî, Kelhurî, and some Soranî poems.

28 A *megilyam*. Reading doubtful; spelled mäglym.

29 A *siyl*; this reading seems more likely than *niga*, but one, because of the testimonies of the other MSS and oral versions, cannot perhaps emend *niga* to *siyl*, as a more Kurdish equivalent. Compare (Gujrî Shâhû, 1999, 99).

30 A different version of 4 is in C. The complete form is as follows: *rişya we derûn ow-i zamelim • çü cûkelî bî ve ser damenim*. It strikes me an inappropriate Lekî version.

31 A *berş*; B *berşî*; C *berçî*. *Berşî*, Goranî past.3sg., is not known to me apart from few sections in Mâydashî’s *dîwân* where it is quoted. The MS C has here *berçî*, a Lekî suitable equivalent verb almost with the same meaning, which seems to be based on a misunderstanding of the original. The use of *berçî*, Lekî past.3sg., in the combination *berçî ve/le yadim* “I forgot it”, is frequent in some parts of Lekistan.

**sati girîyam<sup>32</sup> we zarzarewe • tek dam we pêwar ew dîwarewe**

I bitterly wept) over it (for a while, • I leaned on that wall as a concealed thing

**beşkem siday Leyl biyû<sup>33</sup> we gûşim • sakin bû dişey zöxawan nûşim**

Maybe I would be able to hear the voice of Leyl), • Maybe (my palpitated bloody heart would be calm

**her ewsa zanam siday Leyl ama • gûya her Leyl bî we [Line cut off at the edge of folio]<sup>34</sup> ama**

I knew then that the voice of Leyl came, • Probably it) i.e .her voice (was exactly the Leyl) herself (who came from) a word is omitted[

**10 lehce siday Leyl lince ö lawe bî • tomez<sup>35</sup> kü ö keş ne geware bî**

The dialect of Leyl's voice was ogled and coquettish, • It seems that mountain and hill were in the cradle

**lawelaweş bî piy awixtî<sup>36</sup> wiş • şikayet mekird ne bedbextî wiş**

She sang lullaby) to make (herself hopeful<sup>37</sup>, • She complained about her adversity

**ga möət aqam, ga möət bawe • î ferde möət we nezm-i lawe**

O my daddy, she sometimes said; O my father, she sometimes said<sup>38</sup>, • She said this prose (phrase) with a verse lullaby

**min ömîdwar-i dergay dawerim • yiy [Line cut off at the middle of folio]<sup>39</sup> perît bawerim**

God is my hope, • I believe] some words are omitted [for you<sup>40</sup>

32 A *girîway*; B *girîwam*; C *gürîam*. The text has here *girîway*, which does not seem likely. I have emended *girîway* to *girîyam*.

33 A *bihat*; B *biyû*; the text is missing in C. For *bihat* it may be possible, be a slight emendation, to read *bihatîya* which is more popular in some regions. For *biyû* another reading is also possible: *beyû*.

34 A *dûrow*; B *duceyl*, the reading is doubtful; C *duce*. *Dûrow* “far” is the more useful word which one would expect in such a context, but the other MSS do not support it. *Duceyl* and *duce* are somewhat puzzling and I have no information about them. The word of course, if the reading is correct, is also attested in another poem of Mâydashî: *Ferhad piy Şîrîn, Mecnûn perî Leyl, î pay Bîsitûn, ew sehray duceyl*; see Suţânî, *Dîwân-i Sayyid Ya'qûb-i Mâhîdashî*, 39. *Duceyl* here refers to a ‘desert’.

35 C *tomez*. Reading doubtful; spelled **tmâz**. I heard this word as *tömez* in Lekistan: *tömez* = ‘you know’, *to/tö* ‘you’ + *zan-* ‘to know’, pres.2sg.*mezanî* [= *mez*].

36 A *dişweşî*; B *awixt*; C *awaxt*.

37 This translation of the first part of the hemistich is supported by a Lekî version: *lalaî möət eşa ömîd wêj*.

38 The translation adopted here for *aqam* and *bawe* follows the established meaning of each word in the folklore of Mâhîdashî area, although it seems somewhat strained here.

39 A *çişt-i xasî*; B spelled **nwnmâmy**, which I could not read it; C *çişt nazari*, if the reading is correct. However, I have no evidence and good idea for this hemistich.

40 The passage is not entirely clear and other translations are also possible.



**we şiklî ö şîwe husnay perî bû • balaş çûn dayet ne 'iyb berî bû**

Her figure and form was like a fairy, • Her stature was as your mother ,without) a bodily (defect.

**15 sahib şert ö şûn, şîrîn şîwe bû • çûn dayet şîwey perî pîwe bû**

She had attraction, she was nice figure, • She was a beautiful angel, as your mother

**bełam iqbalîş<sup>41</sup> çûn dayet nebû • hambext-i dayet humsayeş nebû**

But her fortune was not like) that of (your mother, • A fortune ,like your mother's one ,was not her neighbor

**bełam çûn dayet şûmçare nebû • sersext ö bedbext, aware nebû**

But she was not unlucky as your mother) is), • (She (was not obstinate ,unlucky, and homeless

**ew milawenaş we lay derdewe<sup>42</sup> • her ta kûdekiş xabiş birdewe**

She fondled her pains • ,So that her baby slept

**ta siday laye Leylî mirdewe • ser nîyam we rûy seŋg-i serdewe**

When Leylî's lullaby voice ceased, • I placed my head on a cold stone

**20 ya waw-i gerdûn siday wawiyîm<sup>43</sup> • bîm we texteseŋg duşane<sup>44</sup> Leylim**

O God! The voice of my (loud) mourning, • I was on the grave of my lovely Leyl

**her kes guzariş ne kûçey Leyl bû • Sey Yaqu asa, her ne wawiyî bû**

Everyone who would be on Leyl's street, • He would be in mourning as Sayyid Ya'qûb

## 2. 2. Glossary

So that there shall be no ambiguities in the translation, the following list of words, referred to in the fragment, is provided for guidance. The numbers in parentheses give the text lines and the entries follow one another in alphabetical order letter by letter without regard to intervening spaces or hyphens.

### Abbreviations

adj.	adjective
inf.	infinitive
neg.	negative
pl.	plural

41 *A iqbalî; C ixbalîş*. Instead of *iqbalîş* it is possible to read *axiriş*, but the sense obtained would be poorer.

42 A close parallel to this hemistich is found in C: *ew milawenaş we gerd şertewe*.

43 A variant of this hemistich is in C: *ey waw-i gerdûn deŋg-i wawiyîm*. A further parallel is also mentioned in the oral versions: *ay Xuday gewra deŋg-i wawiyîm*.

44 *C duşdurî*. *Duşdurî* seems to belong to the type of repetitive compounds, but I cannot interpret this word exactly.

pres. present

pron. pronoun

sg. singular

subj. subjunctive

ama- → amay

amay- come, to move to, towards, into, etc a place, subj.3sg.biyû (8), past.3sg.ama (9)

-an plural ending: zaman (4), zöxawan (8)

aqa daddy, dad (12)

aware homeless, having no home or permanent place of residence (17)

awerd- → awerdey

awerdey- 1. bring, to come carrying something or accompanying something; 2. to cause somebody/something to come or be present; to result in something, past.3sg. awerd (5)

awixt/awixtî 1. hope, expectation of fulfillment or success; 2. hopeful, having qualities which inspire hope (11); 3. trust of someone or something, assured reliance on the ability or character

baļa stature, natural height (14)

bawe 1. father (12); 2. an old man-used as a respectful form of address

bawer believe, a firm conviction (13)

bedbext unlucky, having or meeting with misfortune, inauspicious (17)

beļam but (16, 17)

beļkem/belkem maybe, perhaps, possibly (8)

berî without, used as a function word to indicate the absence or lack of something (14)

berşî- → escape, an act or instance of escaping (inf. unknown), past.3sg. (6)

birdewe- → bird-

bird- carry, past.3sg.birdewe (18)

biṙ- cut, past.3sg.biṙya (6)

biṙya- → biṙ-

biyû- → amay-

bî without, -less (2)

bî- be, become, past.3sg.bî (5, 9, 10, 11), past.1sg.bîm (20), subj.3sg.bû (14, 15, 21), neg.subj.3sg.nebû (16, 17)

bîm- → bî-

besa many, much (4)

bû- → bî-

ca/cay place, space, atmosphere (5)

cû brook (4)

çirax 1. lamp, a device for giving light, especially formerly, by burning oil (1); 2. offspring, child; 3. an electrical device producing radiation

çü like, similar (4)

çûn like, similar (14, 15, 16, 17)

dam- → dan-

daman skirt, a free hanging part of an outer garment or undergarment extending from the waist down (4)

dan- give, past.1sg.dam (7)

dawer 1. a being or object believed to have more than natural attributes and powers and to require human worship; 2. God (13)

daxî burned, being on fire (1)

daye 1. mother, a female parent (14, 15, 16, 17); 2. an old or elderly woman

demda then, at that time, next in order of time (6)

demax 1. patience (2); 2. pride, the quality or state of being proud

derd pain (18)

derga house, an imaginary building that serves as living quarters for God (13)

derûn heart, the central or innermost part (3, 4)

des hand (6)

diļ 1. heart (8); 2. love, affections, courage, ardor, etc.

diļdar beloved, dear to the heart (2)

dîde eyes (5)

dîwar wall, a high thick masonry structure forming a long rampart or an enclosure chiefly for defence (3, 7)

dîyar 1. home, a place of origin (2); 2. native land, an area set aside to be a state for a people of a separate cultural and national origin

duṛane lovely, attractive (20)

ew/ewe he, she, that (adj. and pron.) (7, 18)

ewsa then, at that time, next in order of time, soon after that (9)

ferd prose, the ordinary language people use in speaking or writing (12)

föq up, top, relating to, or being at the top (3)

ga sometimes, once in a while (12)

gerdûn world, the earthy state of human existence (20)

geware 1. cradle (10); 2. infancy, the earliest period of life, a place of origin

girîyam- → girîy-

girîy- weep, cry, past.1sg.girîyam (7)

gîlay- ramble, past.1sg.megîlam (2)

gul brook (4)

guzar street, a thorough fare especially in a village not a city (21)

gûş ear (8)

gûya it seems, apparently (9)

hambext having the same fortune (16)

henase sigh, an often involuntary act of sighing especially when expressing a bad emotion or feeling (3)

her every, each, being each in a series or succession (9, 18, 21)

humsa neighbor, one living or located near another (16)

husna/husnay nice, the quality or state of being good, respectable (14)

-i izâfa marker

î this, these (12)

keft- → keft-/ket-

keft-/ket- fall, past.3sg.keft (2)

kes 1. one, a certain indefinitely indicated person (21); 2. some persons of unspecified or indefinite identity

keş hill, a landmass that projects conspicuously above its surroundings and is not higher than a hill (10)

kirdim- → kird-

kird- do, make, past.1sg.kirdim (3), past.3sg.mekird (11)

kû 1. mountain (10); 2. a great mass, a vast number or quantity

kûçe street, a thorough fare especially in a city not a village (21)

la beside, by the side of (18)

ļawe/ļave coquettish, an affection to gain the attention and admiration of men (10, 12)

ļaweļawe lullaby, a song to quiet children or lull them to sleep (11)

ļawenay- fondle, past.3sg.miļawenaş (18)

laye lullaby, a song to quiet children or lull them to sleep (19)

le 1. of, from (6); 2. in, on, up, over, with

leñg 1. cripple, lame (5); 2. something flawed or imperfect

lew [=le+ewe] then, at that time, soon after that (6)

lince ogled, coquettish (10)

liway- go, the act of going related to the first person lûanim (5)

lûanim- → liway

megîlam- → gîlay-

men- stay, to stop doing something, to stop going forward, inf.menin (5)

menin- → men-

mekird- → kird-

miławenaş- → lawenay -

min/mi I, me (13)

mirdewe- → mird-

mird- die, past.3sg.mirdewe (19)

möät- → vät-

ne 1. of, from (3, 4, 11, 14); 2. in (10, 21)

nebû- → bî

nezm verse, metrical language or writing (12)

niga the act of looking (3)

nîyam- → nîy-

nîy- place, past.1sg.nîyam (19)

-ö and (3, 6, 10, 14, 15, 17)

ömîdwar hopeful, having qualities which inspire hope (13)

pa/pay leg, foot (5, 6)

perî 1. for, used as a function word to indicate purpose or intended goal (13); 2. fairy, a beautiful woman (14, 15)

pêwar 1. hide, concealment, a place out of sight (7); 2. a cosmetic used to conceal blemishes or discoloration especially under the eyes

ra/ra 1. way, a through fare for travel or transportation (2); 2. route, the course traveled from one place to another

rîza- → rîzay-

rîzay- spill, to cause (blood) to be lost by wounding, past.3sg.rîza (4)

rûj/rûj/rû day (1)

rû/rûy surface, the outside part of something (4, 19)

sat a while, an hour (7)

señg stone (19)

serd cold, conveying the impression of being cold as depressing, gloomy, etc. (3, 19)

sersext obstinate, perversely adhering to an opinion or purpose in spite of reason or arguments (17)

şert ö şûn attraction, the act, process, or power of attracting opposite sex, personal charm (15)

- şikl figure, form, bodily shape especially of a female person (14)  
 şîwe figure, form, bodily shape especially of a female person (14, 15)  
 şûmçare unlucky, having or meeting with misfortune, inauspicious (17)  
 tawişt excessive (1)  
 tek the act or an instance of inclination (7)  
 tem 1. dark, darkness, obscure (5); 2. fog, mist  
 texteseñg 1. rock, a piece of rock for a specified function; 2. grave, gravestone (20)  
 tomez/tömez it seems, apparently (10)  
 vêt- tell, say, past.continuous.3sg.möät (12)  
 wawiyî/wawiyî mourning, a period of time during which signs of grief are shown (20, 21)  
 we on, up, in, with, to, of, from (2, 7, 8, 9, 14, 18, 19, 20)  
 wiyî/wiyî rambler, one that rambles, homeless (2)  
 wîş self (adj. and pron.), belonging to oneself: own (11)  
 xîza- → xîzay-  
 xîzay- get up, come out, past.3sg.xîza (3)  
 yaxî rebel, opposing or taking arms against a government, ruler, or people (2)  
 yi/yiy a, an, used as a function word before nouns when the referent is unspecified (1, 13)  
 zam wound (4)  
 zanam- → zanay  
 zanay- know, past.1sg.zanam (9)  
 zarzarewe bitterly (7)  
 zöx/zöxaw/zewx blood (4, 8)  
 zûan 1. tongue, the soft organ in the mouth, used in tasting, swallowing, etc and, by people, in speaking (5); 2. a language

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