

## Text 3: Mard and Nāmard

This text was recorded in October 2008 by Parvin Mahmoudveysi in the village of Gawraǰū. The narrator is a woman who is approximately thirty years old. Her child was also present during the recording, which took place at her house. The story is a traditional folk tale.

	GORANI	ENGLISH	
(3:1)	xo, aǰ kā bīrām, <sup>111</sup> aǰ kā biǰnawām, aǰ dū gila řafīq, dū pīyā	Well, where should we begin, where should we hear (it), (the story) of two friends, two men.	(00:02)
(3:2)	har dūkšān mašina dunbāř kār	Both of them go (looking) for work.	(00:08)
(3:3)	wa gard yakay mawin, esmšān mard mawu, <sup>112</sup> nāmard	They are together; their names are Mard (and) Nāmard.	(00:12)
(3:4)	ha(r) dūkšān tay qarār wa gard yakay mawasin, mwāy birā, mwāy ā, mwāy mašāma kār karda-u <sup>113</sup>	Both of them make a contract together; (one) says: “Brother.” (The other) says: “Yes?” (The first one) says: “We will go (find) work to do and	(00:15)
(3:5)	ya šārēk, ya yāgayēk, ya luqma nān ařā mināřmān barbārām-u dubāra māyāmwa wa yakwa, mwān bāšad	a town, a place, (there) we may earn a morsel of bread for our children, and we will come back again together.” They say: “All right.”	(00:22)
(3:6)	aǰ kay ī(n) nān-u tūša-y <sup>114</sup> ištaniš mapēčiyawa, mayasiya pištšaw, āni nān-u tūša ařā-y ištaniš mārē mayasiya pištšaw	They wrap up in a cloth their bread and other victuals from home; (one of them) ties it to his back; he (i.e., the other one) simply brings bread and victuals (and) ties it to his back.	(00:29)
(3:7)	xulāsa kam mašin fra mašin tā mařasina pā-y ya dār wī(d), sara řēk ařā-y ištaniš hawmanišin nān-u čāyī bwarin	Finally, they go a little way, they go a long way, until they reach the foot of a willow tree. On the way, they simply sit down (so that) they may eat bread and tea.	(00:35)
(3:8)	waxtē ka nān čāyī mwarin, aǰ nān čāyakašān dī har čī bimanēwa dwāra mayasinša pišt(š)ān	When they eat the bread and tea, whatever then may remain of their bread and tea, they tie it to their backs again (with the cloth).	(00:42)
(3:9)	řārē hamřāy wa pištšān nayassānaya (h)ē pā-y dāraka-ya	Still at that time, they have not tied it to their backs; they are at that moment at the foot of the tree.	(00:48)
(3:10)	sar wāmanīn, xāw makatiya wanšānaya	They put their heads down; they fall asleep (lit., sleep falls on them).	(00:53)

<sup>111</sup> The meaning of the verb *bīrām* ‘catch’ in this context is not entirely clear.

<sup>112</sup> The verb *mawu* is singular, even though the subject is plural.

<sup>113</sup> The form *kār karda* is a deverbal noun (infinitive).

<sup>114</sup> The term *tūša* ‘victuals’ originally referred to a cloth in which one would wrap food and tie it up, then either tie it directly on one’s back or put a wooden stick through it, in order to carry it on a journey. It has come to refer to food in general.

	GORANI	ENGLISH	
(3:11)	nāmard hēzmayrē mawīnē baṭē mard xāw kawtiya wanay	Nāmard gets up; he sees that, yes, Mard has fallen asleep.	(00:56)
(3:12)	makariya nān-u qan-u čāyī māyakaš-ī(č) mayarēš-u mašu	(Nāmard) takes the bread and sugar cubes and tea (and) also the belongings, and he goes.	(01:00)
(3:13)	mašu kārim nīya, xulāsa sāṣatē wan mašu, mardī až xāw māy	(Nāmard) goes; he is not my concern any more. Finally, one hour passes after this, (and) Mard wakes up.	(01:03)
(3:14)	až xāw māy mawīnē baṭē řafiqiš řaftē řāwa-u nān mānakaš-īč bardē	(Mard) wakes up; he sees (that) yes, his friend has gone and he has taken the bread and such things, too.	(01:08)
(3:15)	kārim nīya xulāsa makatiya řēk kam mašu, fra mašu mařasiya ya jā tir dī šakat mawu māy manišē āwrāš mawu	(Nāmard) is not my concern anymore. Finally, (Mard) gets on his way (and) goes a little way, he goes a long way, (and) reaches a different place; he then becomes tired; he comes, sits down, (and) grows hungry.	(01:14)
(3:16)	mawīnē hüč nīya bwarē	He sees that there is absolutely nothing he may eat.	(01:22)
(3:17)	{?! kil} čing makariya kiṭū xākakān dū kiṭū xāk mwarē	{Lump...} He makes lumps of earth with his open hand, (and) eats two lumps of earth.	(01:25)
(3:18)	dī āwrāš maw(u) bičāra <sup>115</sup> hüč ařāš nimawu, dū kiṭū xāk mwarē-u xulāsa	So then he is hungry, poor man; there is nothing at all for him; he eats the two lumps of earth and finally,	(01:29)
(3:19)	kam mašu fra mašu mařasiya dile ya āsyāwēk makīna	he goes a little way, he goes a long way, (until) he reaches the inside of a mill, a machine.	(01:33)
(3:20)	mařasē dile āna qadīmī mawu dī hüč masan kār ažin nimakarin	He goes inside there; it is old, nothing anymore, for example, they do not work in it anymore.	(01:38)
(3:21)	ē, až dile āna manišin <sup>116</sup>	Eh, he sits down inside there,	(01:44)
(3:22)	ištaniš mašārēwa, mawīnē {?! barē}, baṭē iwāra xirs-u	he hides himself; (then) he sees that yes, in the evening a bear and	(01:47)
(3:23)	gurg-u ya šēr māyinwa	a wolf and a lion come back.	(01:52)
(3:24)	řafiq-in hayna yakwa	(The bear, wolf, and lion) are friends of each other.	(01:56)
(3:25)	māyinwa aw (d)ile āsyāwaka	They come inside the mill.	(01:58)
(3:26)	šakat mawin ařā-y ištansāni <sup>117</sup>	They are tired; they simply sit down (and)	(02:01)

<sup>115</sup> The term *bičāra* (literally, ‘without solution’) is used here as a term of address.

<sup>116</sup> The verb *manišin* is plural, apparently a mistake, since *mard* is a singular subject.

<sup>117</sup> The final vowel in *ištansāni* cannot be interpreted at this point. It is questionable if it is followed by (č).

GORANI	ENGLISH	
	manīšin yakīšān mwāy <sup>118</sup> bū-y āyamīzāya <sup>119</sup> māy	one of them says: “Here’s the scent of a human being!”
(3:27)	ya gilašān magar(dē) mwāy hūč niya bāwař ka na, āyam wa ī dawray niya	One of them (i.e., the others) looks around (and) says: “There is nothing, believe (me), no, there is no human being in this place.” (02:05)
(3:28)	pīyāy mařuwa bān āsyāwaka ištaniř mařārēwa gūř matīya, mwāy bizānim ča mwān	The man goes up on the mill, hides himself, (and) listens; he says (to himself): “I should find out what they are saying.” (02:10)
(3:29)	manīšin jūr īsa-y mina ya naqł makarin, <sup>120</sup> in mwāy birā, mwāy ā, mwāy dita-y pādšā řit biya	(The animals) sit down (and) like me now, they tell a story. (The wolf) (lit., this one) says: “Brother.” (The lion and the bear) say: “Yes?” (The wolf) says: “The king’s daughter has become insane.” (02:15)
(3:30)	mazāna či hařājš-ē, ina gurgaka mwāy, inakāni mwān na	Do you know what the cure for her is?” It is (still) the wolf speaking. These (others) say: “No.” (02:22)
(3:31)	mwāy dawāšān ař darmān biřya, hařājš nawya	(The wolf) says: “They tried all kinds of medicine and remedies, (but) there has not been a cure for her. (02:27)
(3:32)	tūta gard galaka	The dog with the flock, (02:31)
(3:33)	xozgā min āyamīzāya biyātāyim	if I only were a human being, (02:34)
(3:34)	ā tūta-y gard galama bikuřtā, maghzakařim barbāwirdā, binyātāma war war, wiřkwa biyātā	I would have killed that dog with the flock, I would have taken out its brain, I would have left it out in the sun, (so) it would have become dry. (02:36)
(3:35)	bihařyātāmwa, biyardām, damim bikardā, biyātāmawa dita-y pādšā, xās xāswa mawu	I would have ground it, I would have brought it, I would have steeped it (like tea), I would have given it to the king’s daughter, (so) she becomes completely well again.” (02:42)
(3:36)	pīyāka mwāy haw, <sup>121</sup> ina yakīř, min-ič řirim ař gūřtakař bwardā, galaka	The man says: “Well, this is the first (of the stories).” (The wolf says:) “As for me, I would eat, be full with its meat, (of the) flock.” (02:48)
(3:37)	kārim niya, <sup>122</sup> xulāsa di āna, <sup>123</sup> āna ya naqłiř hīn makarē	It is not my concern anymore, finally then, he, he tells another story, thing. (02:54)

<sup>118</sup> The form *mwāy* is singular, but with plural reference.

<sup>119</sup> The term *āyamīzāya* ‘offspring of human beings’ is used in stories by animals when they speak of human beings. It is also has other uses in literature. Here *būy āyamīzāya māy* is literally, ‘the scent of human offspring comes.’

<sup>120</sup> Here, with *jūr īsay mina ya naqł makarin*, the narrator compares the action of the animals to her own story-telling.

<sup>121</sup> The term *haw* is used to express joy or amazement on the part of the speaker.

<sup>122</sup> The narrator refers to herself in *kārim niya*.

<sup>123</sup> The referent of *āna* is unclear here.

GORANI	ENGLISH	
(3:38) šēraka makariya jwāw mwāy	The lion answers, he says:	(02:58)
(3:39) ī dāra diyatī až ī bar	“Have you seen this tree outside	(03:01)
(3:40) āsyāw wišk biya, īna čan sāta bar nimayrē	this mill? (The tree) has become dry; it has been several years that it has brought forth fruit.	(03:03)
(3:41) ayarīta min āyamizāya biyātāyim, pākāšim <sup>124</sup> biyātāwa	If only I were a human being, if I could find a way for the tree to spread its roots.	(03:07)
(3:42) sē kūza xasrawānī wanay <sup>125</sup> bē	There were three royal vases in it.	(03:11)
(3:43) taḷa-u jawāhir pišš-ē	They are full of gold and precious stones.	(03:14)
(3:44) xozū min āyam biyātāyim, biyātāyimwa, ī dār-ič-a di bariš magirt	If only I were a human being; if I would have found (it), this tree too would have then borne fruit.”	(03:16)
(3:45) īna dwāniš	This is the second of them (i.e., the stories).	(03:20)
(3:46) paḷangakay makariya jwāw mwāy	The leopard <sup>126</sup> answers, saying:	(03:22)
(3:47) dile hār āsyāwaka	“Inside the mill,	(03:25)
(3:48) dī har čašān karda, kāriš nakardē	whatever they did, it has not worked.	(03:28)
(3:49) mawu ānī bitīwa	You must find it.	(03:32)
(3:50) ān-ič dū kūza hē wan-ē	There are also two vases in it.	(03:34)
(3:51) ayar sāheb bāya diyār ī āsyāwa bināyša kār, makatiya gil	If the owner would come for attending this mill, he would put it to work, it would start to work.”	(03:36)
(3:52) īna har sēkiš	That is all three of them (i.e., of the stories).	(03:40)
(3:53) birā piyā-yč, mard aṛā ištaniš gūš matīya tā šawakī rüžwa mawu	Brother, as for the man, Mard, he simply listens until the early morning becomes day;	(03:42)
(3:54) šawakī rüžwa mawu, mašu awaḷ dafa pā-y dāraka matīya wan, žir hār āsyāwaka <sup>127</sup> matīya wa(n)	(as) the early morning becomes day, he goes (and) first, he gives the foot of the tree a blow; he gives the lower millstone a blow;	(03:48)
(3:55) kūzakān bar mārē	he brings out the vases.	(03:53)
(3:56) kūzakān bar mārē-u mwāy xwiyā bitīya wa barakat <sup>128</sup>	He brings out the vases and says: “May God increase (this finding).”	(03:55)

<sup>124</sup> The meaning of *pākāšim* is not clear.

<sup>125</sup> The meaning of the suffix *-ay* is not clear.

<sup>126</sup> The narrator has apparently forgotten that in line 3:22 this animal was a bear.

<sup>127</sup> The phrase *žir hār āsyāwaka* refers to the lower of the two stones used in a mill. One stone is placed on top of the other, grain is poured in through a hole in the top, and the grain is ground between the stones.

<sup>128</sup> The expression *xwiyā bitīya wa barakat* is typically said when a person finds or receives something of value, with the wish that God would increase it.

GORANI	ENGLISH	
(3:57) xulāsa mayrē aǰ ya yā tir manyayša čāf ka baǰayiš bū	Finally, he takes (them) from one place (and) puts (them) into another pit where he can recognize it (later).	(03:58)
(3:58) qayrēk aǰin makariya gīrfāniš-u kam mašu, fra mašu, maṛasiya galaka	He puts a little bit from it into a bag, and he goes a little way, he goes a long way, (until) he reaches the flock.	(04:02)
(3:59) maṛasiya galaka, matiya wa tūtaka makušēš	He reaches the flock, strikes the dog, (and) kills it.	(04:08)
(3:60) matiya wa tūtaka makušēš-u	He strikes the dog, kills it, and	(04:13)
(3:61) maghzakaš barmārē	takes out its brain.	(04:15)
(3:62) barišmārē, har ā jūr(a) gurgaka wātiš, manāyša war war wiškwa mawu-u maharēšwa-u manyaša gīrfāniš	He takes (it) out in that same way the wolf said; he puts it out in the sun; it becomes dry, and he grinds it and puts it into his bag.	(04:17)
(3:63) makatiya rē maṛawē, maṛawē maṛasiya šāraka ka mawīnē baǰē īna	He sets off on his way, he goes. He goes, he reaches the city, where he sees that, yes, this is it.	(04:24)
(3:64) pādšāka ka ditakaš šit biya ī šāray-na	The king whose daughter has become insane is from this city.	(04:28)
(3:65) xulāsa maṛasiya ānā-u mwāy	Finally, he reaches there (i.e., their residence) and says;	(04:32)
(3:66) maš(u)wa, taq taq matiya bar ka-y pādšā-u īn mwāy kī-ya-u ān mwāy kī-ya-u	he goes to (that place and) knocks on the door of the king's house, and someone at the door (lit., this one) says: "Who is it?" And someone else (lit., that one) says: "Who is it?" And	(04:36)
(3:67) mwāy min hāmayim haǰāj <sup>129</sup> ditakaš bikarim, duktur-īm, <sup>130</sup> īnān-ī(č) mwān	(Mard) says: "I have come to cure your daughter, I am a doctor." The people there (lit., these ones in turn) say,	(04:41)
(3:68) ka-y pādšā, mwāy āqara dawā-u duktur hāma-u dārūšān hāwird-u dawāš ka(rd), dawāš šifāš payā naka(rd)	(the people in) the king's house, they say: "So many medicines and doctors came and they brought remedies, and the doctor gave medicine; his medicine did not bring about healing.	(04:46)
(3:69) tu āxirīš-ī	You are the last one.	(04:53)
(3:70) lā, waš hāmay, nimawu aǰ kay(wa) pādšā dī ſāǰiz biya	Well, let it be, you are welcome, it won't work; for a long time the king has despaired."	(04:55)
(3:71) mwāy na, min farqim hē wa āyakān, šima bwāža wa pādšā	(Mard) says: "No, I am different from the others. You all must say to the king (that)	(04:59)

<sup>129</sup> The word *haǰāj* (here and elsewhere) appears to be a transfer of Persian *ǰalāj*.

<sup>130</sup> The speaker uses a plural form of the copula with *duktur* here rather than singular. It is translated as singular though in this context.

GORANI	ENGLISH	
	they should know what (Mard) says:	
(3:72) bizānin ča mwāy wāya manē tā čwār řüža, pañ řüža, xāswa bī, bī nawē, āsā matānē kut kutim bikarē pādšā, tīka tīkam karē	He made a bet: (time) passes up to four days, five days, (if) she becomes well (then it's all right); if she becomes, if she does not become (well), then the king can chop me, cut me up in pieces."	(05:03)
(3:73) pādšāy mwāy ina čī-ya, mwāy wařā	The king says: "What is this?" (The servant) says: "By God,	(05:12)
(3:74) ya řwānē hāmē mwāy min hařāř ditakař makarim	a young man has come, saying: "I will cure his daughter."	(05:14)
(3:75) qurbān ča farmāyiř makarī, mwāy bā bāya bān qay niya, wař hāmay in-ič wa bān ā dukturakān	Your highness, what is your command?" (The king) says: "Let him come upstairs; no problem, he is welcome; this one too, up (like) those doctors."	(05:18)
(3:76) mwāy ā duk(tur), mwāy pādšā	(The king) says: "Well, doctor." (Mard) says: "O king."	(05:23)
(3:77) mard, mwāy bařē, mwāy nāmit ča, mwāy mard nāmim-ē, mwāy ā mard, mwāy bařē	Mard, he says: "Yes." (The king) says: "What is your name?" (Mard) says: "Mard is my name." (The king) says: "Well, Mard." (Mard) says: "Yes?"	(05:28)
(3:78) mwāy ay, tu hařāř ditakam bikarī, mizāni <sup>131</sup> ča matīm wanit	(The king) says: "If you cure my daughter, do you know what I will give you?"	(05:33)
(3:79) mwāy ča matī wanim, mwāy ditakam piřkař matīm wanit, ī tař-u taxtm-ič-a matīm wanit	(Mard) says: "What will you give me?" (The king) says: "My daughter, as a gift, I will give (her) to you; I will also give this crown and my throne to you."	(05:37)
(3:80) mwāy na, tař-u taxtakat piřkař wa iřtanit	(Mard) says: "No, (may) your crown and your throne be a gift to yourself.	(05:42)
(3:81) walē ditakat hařāř bikarim, ditakat mawāzim, mwāy bāřad piřkařit	But if I cure your {xxx} daughter, (then) I want your daughter (in marriage)." (The king) says: "So be it, may she be a gift to you."	(05:47)
(3:82) xulāsa tay qarār wa āna makarin	Finally, they make a contract there.	(05:52)
(3:83) in-i(č) mařawē	This one (Mard) also goes,	(05:55)
(3:84) kam mařuwa diyār dita	he goes a little way to attend to the girl.	(05:58)
(3:85) mwāy ya qūrī ařām bāra-u ya daba āw bitiya wanim-u	He says: "Bring me a jug and give me a container for water and	(06:01)
(3:86) piknikēk-u hüčtānim dī garak niya	a small gas cooker and I need nothing else from you."	(06:04)

<sup>131</sup> Pronunciation of the prefix on the verb *zān* 'to know' can vary between *mi-* or *ma-*.

GORANI	ENGLISH	
(3:87) tā dū rü(ž) sē rü(ž) až āna makariya dam, <sup>132</sup> matiya wan-u walē hā wātīš <sup>133</sup> ažin bikarya dam bitiya ditaka bwarē až dawāka	For two days, three days, he makes a kind of tea from it; he gives it to her, and so he must remember what he (i.e. the wolf) said: “Make a kind of tea from this, give it to the daughter; she must drink the medicine.”	(06:07)
(3:88) aw šünšay masan dī	After that, for example, then,	(06:15)
(3:89) pišt-u ināniša wan bisāway <sup>134</sup>	anoint her back and such with it;	(06:17)
(3:90) wa dawāka bārya qayšay	put the medicine on it	(06:20)
(3:91) tā xāswa bū, waḫā aw šün sē rü(ž)a dita mawu pīk puḫā	until she is well again; by God, after three days the girl will become (like) the cutting edge of steel.	(06:22)
(3:92) šētīš barmašu, mawu ditaka-y jārān	Her insanity leaves her (and) she becomes (like) the girl of former times.	(06:25)
(3:93) birā, matin dita, māy mašuwa lā-y bāwkaš mwāy ā bāwka, mwāy baḫē, mwāy min xās xāswa biyayim	Brother, they give (it) to the girl, (and) she sets off, goes to her father, (and) says: “O father!” He says: “Yes?” She says: “I have become completely well again!”	(06:29)
(3:94) mard xās xāsmišwa kardē	Mard has made me completely well again.”	(06:37)
(3:95) birā pādšāy waši makarē, jašn mayrē matīna	Brother, the king is joyful; he holds a celebration; they play	(06:39)
(3:96) ḫaft sāz-u ḫaft dahoḫ jašn mayrin, mwāy ditakam xāswa biya, xarj tamām šāraka gištiš matin	seven stringed instruments and seven percussion instruments; they hold a celebration; (the king) says: “My daughter has become well again!” They pay all the expenses for the whole city.	(06:43)
(3:97) aw šūniš mwāy hā mard mwāy baḫē, mwāy piškašit ditakam	Afterwards, (the king) says: “Well, Mard!” (Mard) says: “Yes?” (The king) says: “The gift to you... My daughter.”	(06:49)
(3:98) dita piškašiš makarē-u xulāsa dī dita ūarūsī aḫāš makarin	He makes the daughter a gift to him; and finally then, they wed the daughter to him.	(06:54)
(3:99) dita ūarūsī makarin, bāyāma sar nāmard	They wed the daughter (to him). Let us come to (talking) about Nāmard.	(07:00)
(3:100) nāmard māya mwāy ā mard, mwāy baḫē	Nāmard comes to... He says: “Well, Mard.” (Mard) says: “Yes?”	(07:03)
(3:101) mwāy min tum nāsī	(Nāmard) says: “I recognized you.	(07:07)
(3:102) tu mard-ī wāqeḫan mard-ī čat ka(rd) ka wa ī pāya řasī min ī	You are a good man, you are truly a good man; what have you done that you reached	(07:10)

<sup>132</sup> The phrase *až āna makariya dam* refers to placing herbs or powder in very hot water and letting them steep to produce a kind of infusion.

<sup>133</sup> In *walē hā wātīš*, the particle *hā* is used here as a reminder or warning not to forget what the wolf said.

<sup>134</sup> The sense of modality is not clear in sentences 89 and 90.

GORANI	ENGLISH	
<p>ǰūra wēḥta wēḥmē magardim har hüčma hüč nawya</p>	<p>this (high) position (lit., degree)? I wander about in this state without purpose; I still have achieved nothing, nothing at all.”</p>	
<p>(3:103) mwāy tu nāmard-ī ištānit wa jā hāwird</p>	<p>(Mard) says: “You are not a good man, you have proven yourself (as this).</p>	(07:17)
<p>(3:104) ēma řafiq bīsyām, tu ištānit nānakat dizī-u řaftī řāwa</p>	<p>We were friends; you yourself stole the bread and went on the way.</p>	(07:20)
<p>(3:105) īsa-y īsa-yč-ī naništī</p>	<p>You did not wait right at that moment (for me).</p>	(07:23)
<p>(3:106) min āqara āwrām bē, xākīm war(d)</p>	<p>I was so hungry (that) I ate earth.</p>	(07:25)
<p>(3:107) bē wiždān īsāta-yč-a min ī řāwēža ařāt makarim, biyarša gūš</p>	<p>(You man) without a conscience! (Nevertheless), now I will also give you this advice; listen!</p>	(07:27)
<p>(3:108) min až ānāwa, ī xwiyā bazayš hāmay wanimay, ī hamkay xayrša kardaya damimwa</p>	<p>Me, from then on, this God had mercy on me, he placed this much good in front of me (lit., my mouth).</p>	(07:31)
<p>(3:109) biřawa ařā dile āsyāwaka gūša-y barz</p>	<p>Go into the mill, to a corner high up;</p>	(07:36)
<p>(3:110) ya pařang-u ya tūtay-u</p>	<p>a leopard and a dog and</p>	(07:39)
<p>(3:111) ya gila šēr, iwāra māyinwa qisa makarin, gūš bīya qisakānšān</p>	<p>one lion, they come back in the evening (and) they talk; listen to what they say.”</p>	(07:42)
<p>(3:112) mwāy bāšad, inī mašu birā ya dafayī</p>	<p>(Nāmard) says: “So be it.” Brother, he goes at once.</p>	(07:48)
<p>(3:113) ya lūla buxwārīšān mawu, mašuwa ařā ištāniš swār ā lūla buxwārīya řāhat řāhatēk mawu</p>	<p>They have a pipe for the stove; (Nāmard) goes and just sits up on that stovepipe (and) makes himself very comfortable.</p>	(07:51)
<p>(3:114) iwāra gurg-u šēr-u pařang māyinwa, mwāy</p>	<p>In the evening the wolf and the lion and the leopard return; they say:</p>	(07:58)
<p>(3:115) bū-y āyamīzāya māy, manamina quliš mārīnša wār kut kut-u tīka tīkaš makarin</p>	<p>“Here’s the scent of a human being!” They grab (Nāmard) by his leg, bring him down, (and) tear him to pieces.</p>	(08:02)
<p>(3:116) čapa-y guř-u, čapa-y narges, margtān nawīnim hargizā-y hargiz</p>	<p>A bouquet of flowers, a bouquet of narcissus, may I never see your death, never, never.</p>	(08:08)