

## Text 5: Rostam and Sohrāb

This text was recorded in October 2007 by Parvin Mahmoudveysi in the village of Gawraǰū. The narrator is a man who is approximately seventy-five years old. His child and wife were present during narration of parts of the story. The story is a rendering of one of the episodes of the Shah-Nameh, which is known throughout the Iranian world and recounted in countless different versions. Considerable sections of this narrative are in verse form, obviously relics of tellings that the narrator has heard earlier. These sections, which are in Kurdish, have been enclosed in curly brackets, {}, in the text. There are a number of inconsistencies in the content, as the narrator is not a trained storyteller, but on the whole his rendering is quite remarkable and reflects an earlier oral tradition of storytelling that must have been very much alive during his younger years.

	GORANI	ENGLISH	
(5:1)	{listener: xāto alidust matānī dāstān zūrāw rūsam aṛāšān bwāži}	{Listener: Uncle Alidust, can you tell the story of Sohrāb and Rostam to them?}	(00:01)
(5:2)	{?! řū}, rūsam-u zūrāw, {listener: āri, taṛīf bikarī aṛāšān} a ay bāwkat nimazānē yānī	Rostam and Sohrāb? {Listener: Yes, tell it to them.} Well, to explain, doesn't your father know (this story)?	(00:05)
(5:3)	{listener: tu aṛāšān taṛīf ka, bāwkam daqīq gawraǰūyī nimazānē, lahja ...}	{Listener: You tell them. My father doesn't speak Gawraǰūyī very precisely. (He has an) accent.}	(00:10)
(5:4)	rūsam, ya řü(ž) maṛoya řāw aw kū (aw), ā dawra nimazānim, pādšā-y waxt, irān	Rostam, one day he goes to hunt, to the mountain(s) (to). That era, I don't know (who was) the king of that time, (in) Iran.	(00:13)
(5:5)	alān, až dawra-y čite min žinaftawim, tūšāmī, <sup>190</sup> xaṭq-u xārij(i)yān yak kitāw tārixšānī,	Now, since the era that I had heard about, Tūšāmī, of foreign peoples, they have a historical book,	(00:22)
(5:6)	āna dī tārix-e jahānī wan(i)yay	anyone then who has read the history of the world (knows that).	(00:31)
(5:7)	irān (yak) {xxx} <sup>191</sup> war ja kayān(i), yakē biya, war ja kayān(i) {PM: baṭē}	Iran (one) {xxx}, before Kiānyān, <sup>192</sup> it was united, before Kiānyān. {PM: Yes.}	(00:33)
(5:8)	sām-u tür-u nām ča, čwār kušaš biya, iriǰ, iriǰ kušaš biya {PM: baṭē}	Sām and Tur and what's his name, he had four sons. Iraǰ... Iraǰ was his son. {PM: Yes.}	(00:41)
(5:9)	iriǰ kušaš biya, dāši, dāya jiyāzā biya	Iraǰ was his son, (but) his (i.e., Iraǰ's) mother, she was a different mother. <sup>193</sup>	(00:49)

<sup>190</sup> The name *tūšāmī* refers to an Ahl-e Haqq village near the narrator's village. This name does not seem to have a clear connection to the story here.

<sup>191</sup> The narrator corrects himself here after beginning to say *pādšā*.

<sup>192</sup> According to ancient legends, *Kiānyān* was the name of the first dynasty in Iran. The name is also found in the Shah-Nameh.

<sup>193</sup> That is, she was a different woman than the mother of the other sons.

GORANI	ENGLISH	
(5:10) bašē kardē, ī tamām-e ǰahānša baš(ē) karda nāwišān	(The father of Iraǰ) divided up... He divided up this whole world among them (i.e., the sons).	(00:54)
(5:11) ī irāna katīya iriǰ šā	This Iran was allotted to King Iraǰ.	(00:59)
(5:12) iriǰ šā-yč, šā-y ī irānša kardē	And King Iraǰ, he ruled this Iran.	(01:04)
(5:13) baǰd āsā, sitāra-šinās-u qāqaz māqaz nawya, čapar <sup>194</sup> biya-u, řimičēišān biya-u ināna	Then, at that time, there were no astrologers or paper and such things; there were messengers and they had fortune- tellers and these (kinds of people).	(01:08)
(5:14) birā(k)ān ništan yakwa, bāwkašān mardē, sām, bāwkašān biya, mardē,	The brothers... They have sat down together; their father has passed away; Sām, (who) was their father, has passed away.	(01:16)
(5:15) wātašē ī birā(k)ān dāykašān yakē, wātašē ī bāwkamān gūlmāniš dāy, baša naxtakaš dāy iriǰ, bikušāmiš	They have said, these brothers of a common mother, they have said: “This father of ours, he has betrayed us. He has given the best part (of the world) to Iraǰ; let us kill him!”	(01:22)
(5:16) bičirāmiš na sar mīmānī-u bilim bē	Let us call him to a gathering and let us have him come.”	(01:30)
(5:17) baǰd, ānān-ič čapar makyāsin-u mwān bišū daǰwat, iriǰ bāy, birā(k)ān daǰwatšān kardē	Afterwards, they also send a messenger and they say (to him): “Go invite (Iraǰ). Iraǰ should come; the brothers have invited him.”	(01:32)
(5:18) mwāy (sitāra) řimičēi-u sitāra-šināsān bāwā řimič bwašin	(He) says to (the star-), to the fortune- tellers, and to the astrologists: “Hey you fellows, cast the “rimil” (to predict the future)!”	(01:41)
(5:19) iriǰ bāxwar mawu, šānsiš <sup>195</sup> bāxwar mawu	Iraǰ is aware, (he) is aware of his fate.	(01:47)
(5:20) {Kurdish: niyatēm} waxte ħudūdšān niyāy, mwāy āraš kamāngar,	{Kurdish: I won’t come}, when they lay down the borders, it is said (lit., one says) (that) Āraš Kamāngar	(01:51)
(5:21) tiriš niyā kamānaka-u mard, ħudūd-e irāniš āsā niyāy {PM: bačē}	placed an arrow in his bow and died {xxx}; he laid down the borders of Iran then. {PM: Yes.}	(01:55)
(5:22) žinaftatī, {PM: bačē} ā ā di	Have you heard about it? {PM: Yes.} All right then.	(01:58)

<sup>194</sup> The term *čapar* refers to messengers who would carry information very long distances by horseback, as the earliest type of pony express.

<sup>195</sup> The narrator uses *šānsiš* to refer to fate. In Hawrami, the term *šast* ‘thumb’ may be used in association with people’s knowledge of their own fate.

GORANI	ENGLISH	
(5:23) {PM: xo} baʕd, mwāy řimitči mwāy sitāra-u {xxx} <sup>196</sup> řimitči šima ča mwāy, mwāy waʕā fikr makarām ardašir nimāywa,	{PM: Well.} Afterwards (Iraǰ) says: “You rimil-casters...” (Iraǰ) says: “Star-(gazers) and {xxx} you rimil-casters, what do you say?” (Someone) says: “By God, we think Ardešir <sup>197</sup> will not return,	(02:01)
(5:24) dī wa dimā nimāy {PM: baʕē}	he will not come back any more.” {PM: Yes.}	(02:09)
(5:25) aǰ ānā, ānī mwāy, ča min mazānim, ištānim-i(č) mazānim	After that, he (i.e., Iraǰ) says: “What, I know, I myself (also) know.”	(02:11)
(5:26) birā(k)ān naxšašān kīštawē {PM: baʕē}	The brothers had made plans. {PM: Yes.}	(02:15)
(5:27) ina, baʕd aw šün ān dī biya wa masan dawra-y kayānī	Well, afterwards, it was then, for example, the era of Kiānyān.	(02:19)
(5:28) kayān-ič, tā ĥakāyat-e kayān(i)yānit bikarim {PM: farmāwa}	Concerning Kiānyān... Let me tell you the story of Kiānyān. {PM: Please do.}	(02:24)
(5:29) řūsam	Rostam...	(02:29)
(5:30) kaykāwis, čašiš aǰ das dāy-u baʕd dard-e isa-y mina, pīr biya, žan-e řwānēkiš wāziya	Keykāvos, he had lost his eye(sight) and then, like me, he was old (and) had married a young woman.	(02:33)
(5:31) žan-e řwān, siyāwaxš kuraš, aǰ ya žan tir-e kaykāwis	A young woman... Siyavoš, his (i.e., Keykāvos’) son, was of another wife of Keykāvos.	(02:41)
(5:32) kaykāwis, žan-e řwān, řāšiq ī kuřa mawu	Keykāvos... The young woman <sup>198</sup> falls in love with this young man (i.e., Siyavoš).	(02:47)
(5:33) baʕd piš(t) sariš, mwāy māhit biř(i)mīya, tu řānšīn dāyka-y min-i, ināna nīyam, min āʕ ināna nayim	Then, after that, (Siyavoš) says: “May your house be made desolate! You are the surrogate of my mother. I am not like that, I am not one of those people.”	(02:56)
(5:34) mwāy na, bāyad, ča elā wa belā, <sup>199</sup> mwāy ghayr-e mumken-ē	(The young woman) says: “No, it must be, by any means.” (Siyavoš) says: “That is not possible.”	(03:05)
(5:35) da(r)da-y hazrat yusif-u zuʕayxā	Like Hazrat(-e) Yusef and Zuleyxā.	(03:09)
(5:36) řinaftatī, {PM: baʕē}, ā ā, ina, ī furma	Have you heard (about that)? {PM: Yes.} Yes, yes, this is it, (in) this manner.	(03:12)
(5:37) baʕd, in hīn inaya, baʕd kardaša qāʕ	Afterwards, then this, afterwards (the young wife) made a loud proclamation.	(03:15)
(5:38) miliš war nīyāy	They hadn’t let him go.	(03:19)

<sup>196</sup> The narrator corrects himself here before finishing saying *sitārašinās*.

<sup>197</sup> The narrator says the name Ardašir, but apparently he is referring to Iraǰ.

<sup>198</sup> The young woman is the new young wife of Keykāvos (a different person than the woman who is the mother of Siyavoš).

<sup>199</sup> The transcription of *elā wa belā* is not final.

GORANI	ENGLISH	
(5:39) ē kardaša qāṭ, eh, taxt-u baxtit kaykāwis až bayn bišu, ča bū fiṭān bū	(The young wife) made a loud proclamation, eh: “May the kingdom and good fortune of Keykāvos be destroyed; may this happen, may such-and-such happen.	(03:22)
(5:40) ī kuřa tuwa, xīyāṭiš bē, taǰāwizim kay, ča qisa-y ganiš wa řim kardē, ča-u	This son of yours, he intended to rape me, what terrible words he has spoken to my face, what and... <sup>200</sup>	(03:28)
(5:41) ānī mwāy xo mwāy bāwā dī ina ābřūa-y irān nimamanē	He (i.e., the king) says: “Well.” He says: “Man! There is no more honor left for Iran.	(03:32)
(5:42) hēzim řam bikara, hēzim besyārē řam makarin	Gather wood!” (The king’s people) gather a lot of wood.	(03:37)
(5:43) ināna mwān, ī zāta mamanē	For this reason they say, this essence (or: spirit, soul) remains.	(03:41)
(5:44) hēzim frē řam makarin-u ina dī wa qawṭ-e qadīmān,	They gather a lot of wood, and it is so, then, according to ancient legends,	(03:46)
(5:45) siyāwaxš čwār pališ mayasin mašē dile ī āyira	they bind Siyavoš hand and foot (and), he goes into this fire.	(03:51)
(5:46) sē řaw sē řü(ž), tā waxte masūzē, mawu xuṭ, siyāwaxš wa ā řūra mamanē	(For) three nights (and) three days, until (the wood) has burned up (and) turned to ashes, Siyavoš remains like this (i.e., in the fire and not burned).	(03:56)
(5:47) bařd hawmayzī, matūrya, mwāy mi(n) dī až irān niřtam nīya	Afterwards he gets up; he is insulted and upset (and) says: “Iran is no longer a place for me.”	(04:02)
(5:48) pādřā-y waxt-ič āsā afrāsyāw mawu wa mwān sarpēlay <sup>201</sup> biya, āsā	As for the king of that time, he is Afrāsiāb then, and they say that (Afrāsiāb) was in Sarpol at that time.	(04:09)
(5:49) wa sarpēlay manziřiš wānāya biya, pādřāyiř taxt-u maxtiř wānāya biya	His house was in Sarpol, (and) his government, his throne and such things were there.	(04:15)
(5:50) inī mařuwa āna {PM: bařē}	He (lit., this one, i.e., Siyavoš) goes there. {PM: Yes.}	(04:19)
(5:51) mařo lā-y {?! siyā}, ař hīn afrāsyāw mwāy bāwā min dī až irān tūnim kandē-u dī tamām biya	He goes to (Siya...)... Eh, well... Afrāsiāb says: “Old fellow, no longer do I have the heart for Iran, and now it is over;	(04:21)
(5:52) až ānā nimanīřim	there I will not reside.”	(04:28)
(5:53) az ānā, ānī ya mudatē mawu, mwāy tixmatī matē	There, (when) he (i.e., Siyavoš) had been there some time, it is said he slanders.	(04:29)

<sup>200</sup> She addresses her speech to the king here.

<sup>201</sup> The Kurdish pronunciation of this city’s name is *Sarpel* (compare to Persian Sarpol).

GORANI	ENGLISH	
(5:54) dita-y matiyay wān-u ya dīkay masan matiyay wān-u, qaṭāyēk-u fiṭānēk-u	(Afrāsiāb) gives his daughter, he gives them a village, for example, a castle and such and...	(04:33)
(5:55) baʿd aḏ, ya pīrān waysa-yč irāni-ya astiš	Afterwards from, there was also one Pirān Weys, of Iranian origin.	(04:38)
(5:56) ī pīrān, pīrān-e waysa, fatin biya, šaṛāšūb biya {PM: baṭē}	This Pirān, Pirān Weys, he was a liar, he was an evil-doer. {PM: Yes.}	(04:42)
(5:57) šaṛiš dā, nīya īsa ī dawḷatāna giš(t) matīna giž yakay	He waged war, like all these countries, they all fight with each other.	(04:47)
(5:58) ināna jāzūsšān biya	These ones (i.e., countries) had spies.	(04:49)
(5:59) mwāy tu ina māy maṛawī, da šaw ya dafa, bis šaw ya dafa maṛīya sar mīmāni afrāsyāw	(Pirān Weys) says: “You (i.e., Siyavoš), you set off from this (place here); once in ten nights, once in twenty nights you go to the gatherings of Afrāsiāb.	(04:53)
(5:60) ka asṭ-u jad-e tu pāṭawān-in nasiṭtān kayāniyan	Your origins and forefathers are heroes; your race is of the Kiānyān.	(05:00)
(5:61) pāṭawāni-n, ināna bāyad wa ṛazm pāṭawāniwa bišū, aspāw bipuš	You are heroic; these things, you must proceed in the proper heroic way; put on your heroic armor.”	(05:05)
(5:62) mwāy na, mwāy eh tu wa qawḥim bika, bika	(Siyavoš) says: “No.” (Pirān Weys) says: “Hey, do, do what I say.”	(05:10)
(5:63) inī ṛazm pāṭawāni mapüşē, ya das tir libās makariya bāniš	He (lit., this one; i.e., Siyavoš) puts on his heroic armor and pulls on other clothing over it.	(05:14)
(5:64) aḏ ī lāwī maṛawē mwāy, māḥit biṛ(i)mīya afrāsyāw mawiž siyāwaxš bikušī	On the other hand, (Pirān Weys) goes, saying: “May your house be made desolate! Afrāsiāb, you must kill Siyavoš.”	(05:17)
(5:65) {xxx} aḏ ī lāwa xūni(š) <sup>202</sup> mayrya tašt	{xxx} <sup>203</sup> On the other hand, (his) blood begins to boil.	(05:23)
(5:66) maṛawē sar mīmāni, nān mwarin, čāy mwarin, baʿd mwāy bāwā, kārimānit siyāwaxš	(Siyavoš) goes to the gathering, they eat food and drink tea. Afterwards, (Afrāsiāb) says: “Old fellow, we have business with you, Siyavoš.”	(05:29)
(5:67) mwāy ča, mwāy bāwā bāyad ima taftiš <sup>204</sup> tu bikaym bizānim ča-y	(Siyavoš says: “What?” (Afrāsiāb) says: “Old fellow, we must keep you under observation, so I may know what you are.”	(05:34)
(5:68) mawīnē aḏ žir libāsakāniš musala-yē-u libās-e ṛazmiš pušīya, mwāy hā	(Afrāsiāb) sees that under his clothes (Siyavoš) is armed (and) has his suit of armor on. (Afrāsiāb) says: “Yes.”	(05:38)

<sup>202</sup> It is not clear whose blood is referred to with *xūni(š)*.

<sup>203</sup> Text here is not clear.

<sup>204</sup> The speaker pronounces *taftiš* as *taftūš* here.

	GORANI	ENGLISH	
(5:69)	mwāy waḫā min nazarim nawya tu bikušim	(Siyavoš) says: “By God, it was not my intention to kill you (i.e., Afrāsiāb).	(05:44)
(5:70)	tu kušī niyaym, walē wātawēš na ghayr-e mumken-ē, mawu bikušāmit	I am not your murderer.” But (Afrāsiāb) had said: “No, it is not possible; we must kill you.”	(05:48)
(5:71)	wātaniš, xob, xo aǰ bān-e āw sarim būř, aǰ bān zamīn sarim nawī	He (i.e., Siyavoš) said: “All right. All right, (but) cut off my head (while I am) over water; don’t cut off my head (while I am) over the ground.	(05:51)
(5:72)	bā xūn nařišya bān zamīn {PM: baḫē}	(Do this) so that that no blood falls to the ground.”	(05:57)
(5:73)	mān aǰ bān-e āw, tašt mayin, ya tik xūnakaš makatiya bān-e xāk	(Afrāsiāb’s people) come over the water; they hold out a large pan, (but) a drop of his blood falls on the soil.	(06:00)
(5:74)	mwāy xūn-e siyāwaxš ham naw ǰūšā, sārā-u sarzamīn sarbāz bipūšo <sup>205</sup>	It is said, the blood of Siyavoš boiled anew; all plains and fields (of the whole world) would be covered with soldiers.	(06:05)
(5:75)	har xūn-e siyāwaxš har dam biǰūšē, ǰang-ē, šar dam matiya	Whenever the blood of Siyavoš boils, war, battle will come to pass.	(06:11)
(5:76)	ā ānana xūn-e siyāwaxš	Yes, that is the blood of Siyavoš.	(06:15)
(5:77)	ināna zāt-e xudāyi hē wa lāšānwa	They (lit., these ones, i.e., people like Siyavoš) have the essence of God with them.	(06:17)
(5:78)	aǰ ānā, siyāwaxš-ič sar mawřē walē, ya kuřaš hē kayxasraw-ē	And there they behead Siyavoš too, but he has a son; he is Keyxosrow.	(06:20)
(5:79)	wa ǰanwa waylān mawu	(Keyxosrow) is together with the transient woman.	(06:26)
(5:80)	hay ī bewaniža <sup>206</sup> āsā mwāy daryā biya {PM: baḫē}	Well then, this Bewaniž, at that time, one says, was a sea. {PM: Yes.}	(06:29)
(5:81)	pāḫawānān ǰā řūsam mwāy, ay kaykāwis min ča wanat bwām	The heroes, then, Rostam says: “Hey Keykāvos, what shall I say to you?”	(06:32)
(5:82)	waxtē mawīnē <sup>207</sup> aǰ āyir nasūzē, dī pāk-ē ina dī	When he sees that he is not burned by the fire, then he is still pure.	(06:37)
(5:83)	wātawēš {poetic: min aǰ xwā, aǰ natīrsim aǰ yazdān-e pāk, čī kaykāwis bo čī ya mišt xāk.}	He had said. <sup>208</sup> {poetic, to end of sentence 83: “If I had no fear of a pure god, whether it be Keykāvos or a fistful of soil.}	(06:41)
(5:84)	ařā-y min kārēkiš nawē walē aǰ ī yazdān-e pāk-ē, řūsam wātašē, ya	For me it does not matter, but (I am afraid of) this pure god.” Rostam has said: “I	(06:46)

<sup>205</sup> The sense of the final verb is not clear.

<sup>206</sup> The sense of *bewaniž* is not clear.

<sup>207</sup> The agent of *mawīnē* is not clear.

<sup>208</sup> It is not clear who is speaking here.

GORANI	ENGLISH	
gurz mayama mil sartay, nābūtim maka <sup>209</sup>	will hit you on the head with a club.” (The son says?:) “You destroy me.” <sup>210</sup>	
(5:85) tum nimayašt, kaykāwis	“I did not allow you to be alive...” <sup>211</sup> Keykāvos...	(06:53)
(5:86) az ānā mwāy kī matānē, ī mināḷa wa gard-e ī dāyšay bar bikarē aī(āy) min	There (Keykāvos) says: “Who is able to bring out this child together with his mother for me?”	(06:56)
(5:87) pāḷawānān har čī makarin, mwān mara gīw	The heroes, whatever they do, they say: “Perhaps (only) Giv.”	(07:03)
(5:88) gīw ariḷ čam, gīw mwāy dīw čašiš jūr dīw biya, waraw wār hīn biya	Giv, the Arab-Eye, Giv, it is said, a giant, his eyes are huge like a giant’s, that they are directed downwards.	(07:07)
(5:89) gīw wāḷawē min mašim, tā bizānim ča makam	Giv had said: “I will go, so I may know what to do.”	(07:11)
(5:90) maḷoya sarpēl, žan mawīnēwa wa gard kuḷaya <sup>212</sup> mayzē-u <sup>213</sup>	(Giv) goes to Sarpol (and) finds the woman; he finds (her) with (her) son, and	(07:15)
(5:91) ūrdūyī aḷāš makarin, bāz ham bariš makarē, mārēš	they make a camp for him; he brings her out again, he brings her.	(07:18)
(5:92) āh, až qāḷ bariš makarē, mārēšwa	Ah, (Giv) brings her out from the noise (and) brings her back.	(07:22)
(5:93) dī kaykāwis mamarē (sīyāwaxš manīšya) hīn kayxasraw manīšya taxt, dawra-y {?! ki}, kayānān	Then Keykāvos dies, (Siyavoš sits); there is no Keyxosrow on the throne, the time of the Kiānyān.	(07:26)
(5:94) īna, ī jūra biya, dāstāna īnāna {PM: damtān waš bo}	This is it, it was in this way, the story of these ones. {PM: May your mouth be blessed.}	(07:32)
(5:95) ā īnāna, dāstānē	Yes, these ones, a story...	(07:37)
(5:96) ay baʿd rūsamī maḷawē, aw ā dawra-y šālyār šā mawu	Well, afterwards, Rostam leaves; that is the time of King Šahriār.	(07:39)
(5:97) řāw makarē, ya xargūr mayrē-u matīya kamā, sīx-u mawsawīn, xāw makatē wanī	(Rostam) goes hunting, catches a zebra, and he puts it on (an) arrow, (rather) a skewer, and (then) they sleep, he falls asleep.	(07:45)
(5:98) waxte mwāy rūsam, hawiš, na xāw hawiš dā dīš {poetic: řaxš nawanawē, sar-e sī swār jangīš kanawē}	They say that Rostam, when he gets up, up from his sleep, he sees that {poetic, to end of sentence 98: Raxš (his horse) did not remain; he slaughtered thirty mounted soldiers.}	(07:52)

<sup>209</sup> The text could alternately read as *nābūtim makē*.

<sup>210</sup> It is not clear who is speaking in the final clause.

<sup>211</sup> It is not clear who is speaking.

<sup>212</sup> Here *kuḷaya* refers to the young Keyxosrow.

<sup>213</sup> The verbs *mawīnēwa* and *mayzē* can both mean ‘see’ or ‘find’.

GORANI	ENGLISH	
(5:99) sī swār ǰangī, lašakānšān biryā-u řaftē	Thirty armed mounted soldiers have taken their bodies and have set off.	(08:00)
(5:100) ā diyaytē mwān, gāh <sup>214</sup> az zīn, zīn wa pišt gāh gāh pišt ba zīn čā, dī wa fārsī {xxx üšinay}	Yes, have you seen it? They say, sometimes it's one way and sometimes it's the other way, so in Persian {Kurdish: one says}.	(08:05)
(5:101) zīn-u zīn-u zabardas-u řasāy maya küřwa, magirt, zamīn řā nimatiya wan	He was taking his {xxx} and equipment and staff on his shoulder; the earth did not let him go (i.e., he was so strong).	(08:12)
(5:102) řū makariya dargā-y xwā, mwāy {poetic: say man zūriš spārdma xwā, āsā zamīn řāy dā wa řā}	(Rostam) turns to the gateway of God (and) says: {xxx} {poetic, to end of sentence 102: "I have dedicated strength up to {xxx} to God, then the earth cleared the way."} <sup>215</sup>	(08:18)
(5:103) tā šūn řaxšiš hāwirda řasār, ā šār šālyār šā	Until (the time) he brought Raxš to the court, in that town of King Šahriār.	(08:24)
(5:104) nāřatayēkiš mwāy {poetic: pišānd na ařzā-y šāyī, zamīniš larzi tā gā-u māhi}	He bellowed {poetic, to end of sentence 104: he threw (it) to the king's people; the earth trembled even to the bull and the fish.} <sup>216</sup>	(08:30)
(5:105) mwāy yā šūn řaxš biya dasim, yā darāna-u řasār makanim yak takān	(Rostam) says: "Either you give me the trace of Raxš, or with one blow I will break down the gates and the courtyard."	(08:35)
(5:106) yak gurz <sup>217</sup> matī ā dileš, barq matī wa tēy	He gives it a blow with his club; a bolt of lightning strikes it.	(08:39)
(5:107) ānī mwāy, {poetic: iřaw binīšām xātir šāy karām, řawakī hawbēzām řaxš piyā karām}	He (i.e., the king) says: {poetic, to end of sentence 107: "This evening we will remain out of reverence for the honorable king. Tomorrow morning we will rise (and) find Raxš."}	(08:42)
(5:108) řaw hē ānā-yē-u	The evening they are there and {xxx}	(08:48)
(5:109) bařd, dukut řawār ka šām mwarin dita-y šālyār šā řāšiq-e řūsam nāmay mawu	then, at midnight, as they are eating their evening meal, King Šahriār's daughter falls in love with the famous Rostam.	(08:53)
(5:110) māy	She comes.	(09:04)
(5:111) mwāy māřit nař(i)mīya, <sup>218</sup> min mawu wa gard tuwa, mwāy māřit	(Rostam) says: "May your house not be made desolate." She says: "I want to be	(09:06)

<sup>214</sup> The speaker sometimes pronounces *kāh* instead of *gāh*.

<sup>215</sup> The sense of the poetic section here is not clear.

<sup>216</sup> The sense of the text here is not clear.

<sup>217</sup> Here the word written as *gurz* seems to be pronounced *giz*.

<sup>218</sup> The expression *māřit nař(i)mīya* refers to the house of the young woman. It is a polite expression used when a speaker denies a request or contradicts someone. The speaker uses it here as he defends himself from the advances of the young woman.



GORANI	ENGLISH	
biř(i)mīya, min kayānī-yam, āř ay ināna nīyam wa xīyānat, ināna wa kārmanay nīya	with you.” He says: “May your house be made desolate! I am of the Kiānyān (dynasty); such (would be) betrayal. Such is not my business.	
(5:112) tu biřo sar jā-y iřtanit, min řawakī a(r) tu wař(i)ta min māy min būma řū-y tu dařwat makarim	Go to your own bed. In the morning, if you so wish, I will become your husband; I will ask for your hand in marriage.	(09:14)
(5:113) ayar dāy, bāwkat dāyř wanam, xo maxwāzimit	If he gives, (if) your father gives you to me, good, I will marry you.	(09:21)
(5:114) nayāř-ič, min mařima řām, mīmān-im	And if he does not give (you to me), (then) I will go on my way; I am a guest.”	(09:24)
(5:115) bařd řawakī dāwā makarē, řālyār mwāy piřkařit	Then, in the early morning, (Rostam) asked her father for her hand. (King) řahriār says: “She is a gift to you.”	(09:29)
(5:116) {?! ax} ā wa řasmīyat ā dawra, mařiniř wan	{xxx} Well, according to the custom of that time, they give her to him.	(09:35)
(5:117) yā dū māng, yā sē māng, yā čwār māng mařiře {PM: baře}	(Rostam) stays there two months or three months or four months. {PM: Yes.}	(09:39)
(5:118) az ānā dī řusam mwāy xo min dī tāqatim nīya min řāw makarim, hay nimatānim biniřim, mařim	After that then, Rostam says: “Well, I no longer have any desire. I am going hunting; I cannot stay (here) longer, I’m going.”	(09:44)
(5:119) bāzūwanaka-y bāřiř makarēwa	He removes the band <sup>219</sup> from around his arm.	(09:51)
(5:120) mařiya wa řanaka, mwāy hay řan, mwāy baře, mwāy ayar dīta bī, xařj ařāř bikara, ayar kuřay bī, biyāřša bān bāřiř(i)	He gives it to his wife (and) says: “Hey, dear (lit., woman).” She says: “Yes?” He says: “If it is a girl, spend it on her; if it is a boy, bind it to his arm.”	(09:54)
(5:121) eh bāzūwan mayasa bān bāřiřwa-u	Eh, she binds the band onto her arm and	(10:02)
(5:122) hīne, marziya yāwa-u mařawē	thing {xxx} and goes. <sup>220</sup>	(10:08)
(5:123) bařd nu mānga-u nu řū(ř) kuřay piyā mārē, zūrāw {PM: baře}	Nine months and nine days later, she gives birth to a boy, Sohrāb. {PM: Yes.}	(10:10)
(5:124) ya dāřtāne řusam-u zūrāw, wātřānit, {PM: baře, ba fāři wananim, xo} āh	That is the story of Rostam and Sohrāb; did they tell it to you? {PM: Yes, I have heard it in Persian, well.} Well.	(10:14)
(5:125) (ma ma), wanyatī dī mazānī	{xxx} Have you read it already, you know (it)	(10:19)
(5:126) ař ānā {PM: ba gawrařjūyi	then. {PM: I haven’t heard it in	(10:22)

<sup>219</sup> The band around his arm, a sign from his father, is valuable, implied in the next sentence. It is likely made of gold.

<sup>220</sup> The sense here is not clear.

GORANI	ENGLISH	
našnawtanim}	Gawraǰūyī.}	
(5:127) āh, baǰd, kuřa gawrā mawu, mawu ħaft, hašt sātān, mařoya ī {?! bā} madrasa-u ī lā-u, as(ħ)an nimām <sup>221</sup> madrasa yā swāri har ċi	Well, then, the boy became older; he reached the age of seven, eight years (and) he goes to this school and this there and, just to school or to horse riding; whatever	(10:25)
(5:128) hīnī biya, <sup>222</sup> har nā {xxx} war biya war dasiš nagirt(ya)	it was, thing, nothing {xxx} could hold him back.	(10:36)
(5:129) īn wātawēš tūxma-y zoł-u ān wātawēš nimayā(n)im bī bāwa-u bī dāya īn {PM: baħē}	This one had called him a bastard, and that one had said, I don't know, he was without father and without mother, this. {PM: Yes.}	(10:39)
(5:130) hāmaywa wā-y, xir dāykaš dā, har ċi kardiš wātiš bāwā min, bāwkat biya, walē xo, irāni-ya-u raftay řawa	All the time he came asking his mother, what he did, and she said: "Man, I... You have a father, but well, he is Iranian and has gone away."	(10:43)
(5:131) kārim nīya, tā ya řūži dwāra ham šālyār šā wa gard irānay girtiša jang	It is not my concern, until one day King Šahriār went to war again against Iran.	(10:49)
(5:132) tūrān jangiš kardaya hāmay	Turan <sup>223</sup> waged war; (Turan) came.	(10:55)
(5:133) īn-īċ yak qātū lāt-ē pališ biya ā šālyār mwāy ā žana qawmēkiš biya, nām, kař lāt biya ċa biya, dāša das āna	This one also (i.e., the woman) had a crippled, dumb uncle; (King) Šahriār says. That woman (i.e., Rostam's wife) had a relative, I don't know, was he dumb or deaf or what, they put him in her hands.	(10:58)
(5:134) až ānā, makyāsiša jang wa gard-e řūsamay	Then they sent men to war against Rostam.	(11:06)
(5:135) māy, īn {?! u} mināt-ē dī	He comes; this one is still a child.	(11:11)
(5:136) mařoya māyin ūrdū	They go, they come to the camp and	(11:16)
(5:137) īnī, kuř mwāy min mařoma maydān, mināt-ē	this one, the boy says: "I will go to the battlefield." He is (but) a child.	(11:19)
(5:138) ā jā řūsam, mwāy (řū wa zū) <sup>224</sup> mařoya maydān-u āy řūsam naqāwiš pūšīya	Well, then, Rostam, it is said {xxx}, he goes to the battlefield and oh, Rostam, he has put a veil on.	(11:22)
(5:139) kuřa maxura-u mwāy, mwāy ayar řūsamī nām wēt <sup>225</sup> biya nawā na maydān bimēni bē sar	The boy shouts and says: "If you are Rostam, say your name, so that on the battlefield, nothing without a head may remain."	(11:29)
(5:140) wa bāwkaš mwāy, āxir nimazānē	(The boy) is speaking to his father, but	(11:35)

<sup>221</sup> The sense of *nimām* is not clear.

<sup>222</sup> The sense of *hīnī biya* is not clear here.

<sup>223</sup> In ancient traditions, the world was composed of Iran and Turan (to the east of Iran).

<sup>224</sup> The sense of *řū wa zū* is not clear.

<sup>225</sup> The reflexive pronoun used here appears as in Hawrami, *wēt*, and seems to be pronounced *wīd*.

GORANI	ENGLISH	
ī minātē	still this child does not know it.	
(5:141) mwāy {poetic: kūdak xīyāt-e xām, xīyāt-e farāwān katay wa gīj baħr bē sāmān,	(Rostam) says: {poetic, to end of sentence 142: “You immature child, many thoughts have come to you; you have fallen in a turbulent sea without end.	(11:37)
(5:142) ayar bikafī wa čing-e řūsam ya daf(a) tir dunyā-y šīrīn nimwīnī wa čam}	Should you fall into the hands of Rostam, you will never see this sweet world again.”}	(11:42)
(5:143) az ānā, ā baǰd kuř mwāy xo, gap mayrin	Then, after that, the boy says: “All right.” They wrestle {xxx}.	(11:47)
(5:144) kuřa hawiřmayrē, bāwkař matīya zaminay	The boy picks him up (and) throws his father to the ground.	(11:52)
(5:145) bāwkař matīya zamīnay, mwāy har ka awaǰ das piřtī biya xāk, bāyad bwaxšīř wa yazdān-e pāk	He throws his father to the ground (and Rostam) says: “Whoever throws the other one to the ground first should forgive him out of reverence for the pure god.	(11:55)
(5:146) {poetic: har kas dūwm das piřtiř bwa xāk bāyad wa mawdāy aǰmās čīnay bikay čak} {PM: baǰē}	{poetic, to end of sentence 146: Whoever touches the ground a second time, that one must have a dagger as sharp as a diamond and cut his chest.”} {PM: Yes.}	(12:00)
(5:147) az ānā wiǰi(ř) makarē	There they leave him in peace.	(12:08)
(5:148) baǰd ē ka das, inī řüy makariya daryā-y xwā	After, eh, the first turn, he turns his face to the gateway of God.	(12:10)
(5:149) ā řüža ka, ka řaxř hāmay-u zamīn say man züriř dā wa xwā wa qard {xxx}, masalēř wāt <sup>226</sup>	That day when, when Raxř came and with his full weight trampled all over the earth {xxx}, he said (or: explained) the problem.	(12:13)
(5:150) řüy makariya mwāy xwāyā min dī tangm-ē	(Rostam) turns his face (to God) (and) says: “O God, I am now in a difficult situation.”	(12:20)
(5:151) kuřa-y iřtaniř matīya zamīnī	He throws his own son to the ground.	(12:23)
(5:152) tā kuřa matīya zamīnī matīya wa řimřēr	When he throws the boy to the ground, he takes out his sword.	(12:24)
(5:153) matīya wa xinǰar, matīya-u, mwāy a hā, tu minit kuřt	(Rostam) thrusts with (his) dagger; he thrusts and (his son) says: “Yes, you killed me.”	(12:27)
(5:154) min {poetic: bāwkam řūsam-ē, bāwagawram zāǰ, niřānay piyarim bāzüwan-e bāǰ}, tu az das ināna bar maři	Me, {poetic, to middle of sentence 154: my father is Rostam, my grandfather is Zāl; the sign of my father is the band on my arm.} Did you think you (i.e., Rostam) flee from them?”	(12:32)
(5:155) waxte manürya bāřřwa, mawīnē	When (Rostam) sees (his son	(12:38)

<sup>226</sup> The sense of the text here is not clear.

GORANI	ENGLISH	
	bāzūwanšē matīya mil saryay	Kayxusraw's) arm, sees the band, {xxx}.
(5:156)	ǰā ǰā makyāsay lā-ya zāṭ {PM: batē}	Then, then he (i.e., Rostam) sends someone to Zāl. {PM: Yes.} (12:43)
(5:157)	zāṭ-i(č) mwāy, ī qayamšāř, řūsam-u zūrāw har dük yak bīrān, īrān-u tūrān makarin wērān	Zāl then says: "This deliverer of misfortune, (if) Rostam and Zūrā both become united, Iran and Turan (will) be destroyed." (12:50)
(5:158)	gištī barq matīyay gištī, hüčī nimarzin {PM: batē}	Everything will be burned, everything; nothing will remain." {PM: Yes.} (12:55)
(5:159)	mwāy bāwā, mawu čil šaw, ī sariš binyay bān řānit, tā šāyad ī dawā-u mawā biyan xāsua bū	(Zāl) says: "Old fellow, for forty nights, you (i.e., Rostam) must leave his head (i.e., Keyxosrow's) on your lap, so that perhaps through some medicine and such, he may become well again." (12:58)
(5:160)	ya žanī makar(i)na tūšwa-u wa ya kuta diwārwa har šawakī mawu tā iwāra až bān-e ī āwa manišē	{xxx} They send a woman to him and she has a piece of black tent cloth (in her hand) {xxx}, from early morning till dusk (the woman) crosses this water. <sup>227</sup> (13:04)
(5:161)	matīyay diwār-e siyā	{xxx} gives black tent. <sup>228</sup> (13:11)
(5:162)	bařd mawīnē ya žan, har čī řüža ī žana har māy	Afterwards, (Rostam) sees a woman. This woman always comes every day. (13:13)
(5:163)	mwāy ča makarī, mwāy waṭā ī diwāra mawua čarmawua	He says: "What are you doing?" She says: "By God, this black tent will become white." <sup>229</sup> (13:17)
(5:164)	ān matīya diwār-u hīne tā dū sē řü mamanya dawr čila	He sleeps on the black tent {xxx} and thing until he stays three or four days in the area. <sup>230</sup> (13:21)
(5:165)	řūsam dī nār(āh)at mawu, mwāy dāwu ča panit {xxx} bikay, hay žan māřit biř(i)mīya	Rostam is then insulted and says: "(By) Dāvud, {xxx}, hey, woman, may your house be made desolate!" <sup>231</sup> (13:26)
(5:166)	ay diwāra čü siyāwa mawu, hawmayzī, žan makušē, mwāy ay marda čü zinn(a)wa mawu	And how can a tent become black, (Rostam) gets up (and) kills the woman. She says: "How can the dead become alive again?" <sup>232</sup> (13:31)
(5:167)	až ānā sariš siř matīya	At that (Rostam) is surprised. (13:36)
(5:168)	až dasiš dī mařawē	He loses control {xxx}. <sup>233</sup> (13:38)

<sup>227</sup> The sense of the text here is not clear.

<sup>228</sup> The sense of the text here is not clear.

<sup>229</sup> The sense of the text here is not clear.

<sup>230</sup> The sense of the text here is not clear.

<sup>231</sup> The sense of the text here is not clear.

<sup>232</sup> The sense of the text here is not clear.

<sup>233</sup> The sense of the text here is not clear.

GORANI	ENGLISH	
(5:169) ā jūra, ā jūra sarnigūn ānī makarē {PM: baḥē}	That way, that way he destroyed. {PM: Yes.}	(13:39)
(5:170) {PM: baḥē} īna ī jūra biya {PM: dastān waš bo, mamnūn}	{PM: Yes.} This is so, it was this way. {PM: May your hands be blessed, thank you.}	(13:43)