SOME KHOWAR SONGS

BY

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With the exception of the last one, the songs given here have been selected from those written down and translated by Wazir Ali Shah, Government Treasurer of Chitral (W.) and sent by him to Georg Morgenstierne (M.) in the course of the last few years.¹

M. has made the selection of the songs to be published in this instalment. He has also added a song taken down by him in Kabul in 1924 from Nur Muhammad, a native of the Terich valley, in Upper Chitral, who had lived for some twenty years in Kabul.

Two Khowar songs have been published by J. Biddulph, Tribes of the Hindoo Koosh, pp. 88–89, and four others by E. B. Howell, Some Songs of Chitral, Journal and Proceedings of the Asiatic Society of Bengal, N. S., IV, 1908, pp. 381–89.—In nearly every case it is possible to transcribe their text into a phonemic orthography².

M. has, as far as possible, retained W.’s translation, but in some cases he has modified the English idiom, or tried to render the text as closely as possible. He has corresponded with W. about the meaning of many words and expressions, and has got a number of difficult passages explained. Some doubtful points do, however, remain. It is also possible that M. may have misunder-

¹ W. has also, in a long series of letters, in English and in Khowar, given M. a large amount of valuable information about his mother-tongue: Notes on pronunciation and tones, lists of words and place-names, paradigms and analysis of grammatical forms and their syntactic and stylistic use, proverbs, etc.

² A prose tale has been published by M. in Chatterji Jubilee Volume, Indian Linguistics, Vol. 16, 1955.
stood certain details, and he alone is responsible for all mistakes which may have crept in. The redaction of this article has been undertaken by M., and notes not marked W. are due to him. M. has also in some cases quoted variants from Howell's or his own texts.

A simple phonemic orthography has been used. It has been adapted during the correspondence between W. and M. as suitable for an ordinary type-writer. Accent and tones have not been denoted, although it must be admitted that they are phonemically relevant.

Underlined letters [Italics (in the original underlined letters)] denote specialized, "marked" sounds. Thus, ch = č; chh = čh; sh = š; zh = ź, but ch = č; chh = čh; sh = š; zh = ź; l = ł; t, d = "cerebral" ź, ść. Gh denotes the voiced, and x the unvoiced velar fricative, but kh the velar aspirate, parallel with ph, th, th. C and dz are dental affricates. W. writes ht for etymological rt, retained in the more archaic pronunciation of older sources. —Note the aspiration in loan-words from neighbouring Ir. languages (e. g. Khabul, w/bathun), whose voiceless stops are more or less phonetically aspirated.2

There is no relevant vowel quantity in Khowar. Thus, e. g., has 1) "enough" (<Prs.), 2) "day" (<vāsa); arman "longing", rhyming with darban(d) "defile". But stressed vowels are liable to be long, and also the quality of stressed ă is often different from that of short i. W. sometimes writes oo, ee for stressed (long) u, i, and also ou for au. Some vacillation occurs between i and e, u and o, e. g. in ni/eki "is not", mu/ox "face". Final h in daryah, parindah, etc. is probably not relevant.

Khowar poetry is rhyming, but as W. writes: "Regarding the rhyme rules, you will probably be aware there are no hard and fast rules for this in Khowar. It depends entirely upon the whim of the poet."

The poems are in many cases divided into strophes, very often with a refrain. The rhyme pattern within the strophe is not fixed.

The metre is based upon stress, but seems to be rather irregular, and the number of syllables varies a good deal. In some

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1 M. noted rt, rt, ht, xt from various informants, e. g. in hort, etc. "stone".
2 V. M., Gleanings from Turki Dialects, Studia Septentrionalia, II, Oslo, 1945.
cases the rhythm is obvious, but so far it has not been possible to lay down any general and absolute rules. It may be mentioned that the rhythm of Howell's Song I: Kāfirē jang biti sher/Kaškār Gidāra pât ("Infidels, battle is being fought from Kalak to Gu- dar") resembles that of a Roshani song given by Zarubin¹; Minbōšī-an čüg Sayēd/pinj paira wai dām tē vēd.---They are both of them probably based on the common Turki hepta-syllabic, trochaic verse.---Note io/a, metrically = yo/a.

A small detail pointing to a very natural connexion with the folk-songs of Iranian Pamir is the pejorative epithet used in Kafer sayozogh "the pagan glacier-water". Cf. Zarubin, op. cit., p. 18 kūfir čaxak "bezbožnaja voda", and Lentz² köfir ğelik' "Das heidnische Wasser."

The bulk of the epithets and of the poetical imagery is of the ordinary Persian type³. The beloved is called zhan; dust; rafeq; pari; bulbul; durdana, or, with Khowar words, chhek "illness, pain"; hardio batin "ligament of the heart". Her husband is, as also in Pashto and Pashai songs, dayus. And the lover himself is daq "the boy" (or ceq daq "the small boy"); faqir; malang; juwan; parwana. He is, of course, majnun; waswasi, or, with the Khowar word, gaderi "mad".

The head of the beloved is like that of a very black bird (khan-jol-kapeli); her hair is like silk (iskim-plhuri); her neck like milk (chhir-gol); her lips like sugar or rubies (shokor shun, shun laghal); and her teeth are like pearls (don durdana). A variant of this is mut don, with mut (<Skt. muktā) used only in this connexion, and possibly going back to a pre-Islamic poetical epithet.

But the Khowar songs are also distinctly situated in the Chitral landscape, with its fields and meadows, its foot-paths along the water-channels, its deep flooded river with its dangerous eddies, its hill-pastures and crags and glaciers. And also among the Chitrals with their innate love of flowers. Love sometimes find beautiful and touching expressions, and two of the songs show a remarkable power of imaginative entering into the feelings of

¹ Bartangskie i ružanskie teksty 1 slovar', p. 27.
² Materialien zur Kentniss der Schugul-Gruppe, p. 84.
³ Among the songs is also a modern mixed Khowar-Persian poem.
animals. Beside love-songs, we find religious poems, war songs and patriotic poems, laments and children’s songs. As already remarked by Biddulph\(^1\), “the musical nature of the language” adds much to the beauty of the songs.

One poem is attributed to Shah Katur, who lived in the 17th century, and another is said to have been composed on the occasion of the defeat of Mahmud Shah, Mir of Badakhshan in 1810. In Biddulph’s times, in the 1870cs, the characteristic style of Khowar poetry was at any rate firmly established. The most recent specimens given were composed for a poetical contest (mushaira) in Chitral in the beginning of 1958.

The poems do not contain any archaic grammatical forms. Note the occasional older preterite in -istam, now usually -itam, and also the abbreviated—poetical or archaic—preterite in -it.


I.

A song composed by one Jabin in connection with the defeat of Mahmud Shah, Mir of Badakhshan, in Yarkhun in 1810 (?).

1. Mahmud Shah-ei ta armána\(^2\) Metaro nowes ta armana
   Kefîr Dumî ta darbana. Doli diko yu giak biraw-a
   Dol diko yu giak biraw-a? Lai rawosho. Lai biray-a?

2. Mahmud Shah goyan xoshano, Barei angoyan ki nishano?
   Abru ochhit Badaxshano. Doli diko ...

3. Pharár kho te tu hao yiri? Mahmud Shah birai gaderi,
   Kaghán oche shonthuan zheri. Doli diko ...

   Pecau phretam pishani-o. Doli diko ...

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\(^1\) Op. cit., p. 87.
\(^2\) Note the accent written here and in pharár, kaghán.
1. O Mahmud Shah, [we are] longing\(^1\) for you—
The Mehtar’s grandson is longing for you,
He will be weeping in the crowd(?)^2 and up to the Darband
defile.
At the beating of drums did you come down and go away?\(^3\)
You did call him a traitor.\(^4\) Did he go [away] as a traitor?

2. Mahmud Shah is coming, happy.\(^5\)
Is he bringing loads, or a banner?
Badakhshan’s honour was broken.\(^6\)
At the beating . . .

3. Why did you come here from beyond?
Mahmud Shah has become mad,\(^7\)
A feast for crows and ravens.
At the beating . . .

4. Mahmud Shah will make merry.\(^8\)
Our rifles are from Roshan.\(^9\)
Firing, I hit [him in] the forehead.
At the beating . . .

II.

A song addressed to the Commander of the Afghan forces which,
in the 1919 war, invaded Birkoṭ, and were repulsed by the Chītralis.

Birkoṭ ma Mītaro haq, ta kia dawa?
Dokalama dol boshiko ko bos be-dawa?
Haruni iman ta shirai, tu khio te gos?
Mītaro iqbal zorawar-ei, dosonu bos.

\(^1\) W. “we are all desirous of meeting you on the battlefield.”
\(^2\) V. Addenda.
\(^3\) Yu glak biraw-a.
\(^4\) Lai W. “multicoloured, siding with the enemy, treacherous.” The translation
is only a tentative one. – V. Addenda.
\(^6\) Ochhit, “abbreviated preterite.”
\(^7\) Birai, reported preterite, “is said to have come.”
\(^8\) Probably said ironically.
\(^9\) Roushan-o, probably with metrical -o. Cf. xoshano above. – V. Addenda.

3 Acta Orientalia, XXIV
Loq chapleian pona peci ush/uri ko gos?
Khabulio kolan angior, Birkoto ten gren kosi.
Hai ma shahin-ghechi Mitar, ta prush/a cen cen kosi.
Aru aweli dawa, zabano¹ haram aru.
Birkota ta diko Khabula bi aram aru.

Birkot² is the rightful property of my Mehtar. What claim have you?

Why are you uneasy³ at the sounding of drums at Dokalam?
If such was your courage⁴, why did you come?
The prestige of the Mehtar is high. You will be captured.
Why do you come fleeing, leaving your torn sandals on the road?
Bring the bones of the Kabuli[s], we shall use them as logs
for [the walls of] Birkot.

O, my eagle-eyed Mehtar, we shall tear them to pieces⁵ before you.
First you made a claim⁶, and you uttered unlawful words⁷.
When [we] had beaten you at Birkot, you went and rested in Kabul.

III.

Patriotic Song, by Major Rahmat Karim, for a mushaira in Chitral 1958.

1. Beheshto sar jam royo wathan. Hal bom hayara, haya ma
   wathan.
   Azhit hayara, yaqin ya ma nan. Wathan ma wathan, awa
   qalib, zhan wathan.

2. Gulabo sar sheli sher hamo zox. Hamo zhar di ma haqa
   khombox.
   Kamtar mo behtar xu ro ambox. Wathan ma wathan . . .

¹ Corr. by W. from zambo.
² Birkot on the w., and Dokalam on the e. bank of the Kunar river, border-
villages in S. Chitral.
³ Bo-dawa, although in Prs. “Incurable, hopeless”, in Khow. rather “perturbed,
uneasy”.
⁴ Iman, lit. ‘faith’.
⁵ Cen cen, thus W.
⁶ To Chitral territory.
⁷ Not transt. by W., who, however, accepts my suggestion. Lit. “you made
your] tongue unlawful”.
   Leyo mo raha chateik di bo kam. Wathan ma wathan . . .

1. One's own\(^1\) Country is better than Paradise. I will live here,
   this is my Country.
   I was born\(^2\) here, surely, this is my Mother. The Country is my
   Country, I am the body, the Country is the soul.

2. Its thorns are more beautiful than roses. Its poison is like
cream to me.
   Its poverty is preferable to the wealth of others\(^3\). The
   Country is my . . .

3. Its tongue is very good, its race is also very good. And has any
country a greater sense of honour?
   Even to shed one's blood for its sake\(^4\) is very\(^5\) little. The
   Country is my . . .

IV.

By Ashur Jan. A very old song, but the exact date is not known.

1. Roi ma nano ten renian: Ta ya zhau gaderi waswasi.
   Ei gaderi royan, na awa waswasi, na awa gaderi.
   Awa tan rafeqo tan bulbulo afasi.
   Dust ma haqa daryah, awa biabano qaq maci.

2. Chhui barabarara ponga zox biti hatam ta warza.
   Ma te wrazni kore tan chulan.
   Tu ma dust ki birau, tu ma zhan ki birau,
   Mo kore siyasat rom ku\(\)lan.

3. Woih darigh-ci dunia ki besam pona uc!
   Ma bulbul tera giti tan chhaghul chamu\(\)tan uigesir,
   Tan shokor shunen tera shun diti piyesir,
   Daqo briko arman chhiyesir,

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\(^1\) Lit. "a person's".
\(^2\) Azhit, for azhitam, abbreviated preterite.
\(^3\) Lit. "Its little is better than others' much".
\(^4\) Lit. "on its way".
\(^5\) W. "too".
4. Roi ma nano te renian: "Ta ya zhau gaderi. 
Tan gaderio chhichhawe, ta te mal no boi."
"Ei gaderi royan, shum biti bathana ma zhau hal no boi. 
The pisa te noqsan marur! Gaderio kia huwal no boi."

5. Aih lolur, beheshit golen shot doyan. 
Kos te yor tori sher, kos te mas tori sher. 
Ma hardio sori ishqo khot goyan.

6. Ma tat ma te reran: "Shirin zhau, bulbul zhau, zina mo kore!" 
Tu ma tat ki bira[u], tu ma nan ki birau, 
Parchamdar ma durar hila mo kore!

7. Aih ruphe ki, ma zhan, walagh-belu hoi. 
Ta numezho waxt hoi, koushan pongi chakef! 
Tan kapala pece tan sholo, zhan-ei, 
Ta duwahto bila mari uleismtan soro.

8. Baht bi aih nisetam, dust ruphi asur tan kulo gona. 
Gola yor tori sher, gola mas tori sher, phur nuruo ghona. 
Ki birau tu ma dust, ki birau tu ma zhan, 
Ma te det qumbatgher tan duro gona.

Chhagha xur nishini, lawo xur zhiboni. 
Chhan bloidu¹, zhan-ei zhan, 
Aferin ta tato ten, aferin ta nano ten. 
Hamush chhir golo sum zhur kardu, zhan-ei zhan.

10. Tu ma xosh, tu ma zhan, daq ta dish, zhan-ei zhan. 
Ma hamuni afsus, ma hamuni arman, 
Tan dayuso acha kelau bis, zhan-ei zhan. 
Be-ghhairat mo joshe. No raxcum chhir-golo, no raxcum 
mas-moxo, 
Doi ta phur ishperu ma rigish, zhan-ei zhan.

11. Daq tan nanar azhi tan nan-tatan dish. 
Nigahban ma Xodai ma halei asur. 
Âwa khio luwo dom, faqer khio luwo dom? 
Lu gaderio mahqul, dust balei asur.

¹ For bloidu.
12. Ma sar nast di no bos, ma sar achi di mo bos,
Ma ho[r]skio kuthuo barabara gie!
Daq chhan-chhorio zehrch chhan.
Nagah gan ma aloi ma xabara gie!

13. Xoi sitaro lakhe, xoi rababo lakhe, ma fani kosan.
I gherdi ju gherdi ruphom ta prushta, Ma kiani kosan?
Ma thueken mo det, ma qanjaren mo det!
Dron weshuen det, zhan-ei zhan.
Ma birduar poya ma qumbata giti
Ma hardio soro tan phreshuen det, zhan-ei zhan!

IV.
1. People are telling my mother: “This son of yours is mad and eccentric”.

O mad people, I am neither eccentric, nor am I mad.
I am only thinking\(^1\) of my beloved, my bulbul.
My friend is to me [like] a river, and I am a thirsty fish on dry land.

2. I came to your bedside\(^2\) at midnight, with my feet torn by thorns.

Make your plaits a pillow for me.
If you are my friend, if you are my life,
Do not encourage [these] good-for-nothing\(^3\) people.

3. Oh, alas, O World! [I wish] that I were a spring on the road.
My friend would have come there, and washed her delicate fingers.
She would have drunk from it, placing her sweet lips there,
And [her] boy’s desire for death would have been broken.\(^4\)

\(^{1}\) Afas, W. “in thought”.
\(^{2}\) Warz above, W. “upper end, part of bed where you keep the pillow”.
\(^{3}\) Kul, W. “a man who walks bent down, a lazy good for nothing, usually used about a rival, or [the beloved] girl’s husband”.
\(^{4}\) Lit.: “having put [her] lip there with her sugar lip”.
\(^{5}\) W. “The boy’s (= My) life would have come about”.
4. People are telling my mother: “This son of yours is insane. Teach your mad [son, but] it will be of no use to you.” “Oh, you mad people”, [mother says], “my son will not stay in this country in a bad condition.¹
If he is harmful to you, then kill him. It will be no sin [to kill] a madman.”

To some the sun has arisen, to some the moon has arisen.
The cloud of love is advancing² towards my heart.

6. My father says to me: “My dear son, my bulbul son,
   do not commit adultery.”
   “If you are my father, if you are my mother,
   Do not keep the young girl³ away from my house.”

7. Get up, my life, dawn has come.
   It is time for your prayers, fasten the shoes on your feet.
   Put your shawl on your head, my life!
   I would have killed myself and thrown me at your door.

8. I came up there suddenly, and my friend was standing
   with her unfit [husband]⁴.
   The sun has reached her neck, the moon has reached her
   neck, [her] hair is shiny black.⁵
   If you are my friend, if you are my life.
   Give me a place for my grave near your house.

9. At the end of the wasteland there is a plant, O my life, my life.
   Others will be sitting in the shade [of it], others will be
   eating [its] fruit.
   The leaves have faded, O my life, my life.

¹ Shum bilt. Thus W. — Possibly: “if he falls into trouble”.
² Thus W. — Ma hardlo sor! ... goyan, lit. “is coming over”.
³ Parchandar W. “having the hair cut at the forehead, parcham being the
   symbol of young girls, before the birth of their first child”.
⁴ Kul, v. above.
⁵ Nuru, W. “extremely black like the feathers of the crow, so black that it
   shines, < Prs. nür”.
“Bravo!” to your father, “Bravo!” to your mother.
That they have given birth to a daughter with such a
milk-white throat!, O my life, my life.

10. You are my beloved, you are my life, [but] the boy\(^1\) is
disliked by you, O my life, my life.
My only regret, my only longing is,
[That] you will follow your cuckold [husband] weeping,
O my life, my life.
Do not consider me a cuckold\(^2\). I shall not forget your
milk-white neck, I shall not forget your moon-like face,
Until your hair and my beard turn grey, O my life, my life.

11. The boy has been disliked by his parents since his very birth.
It is only God, the Protector, who has kept me [so far].
Why shall I speak, why shall this [poor] fakir speak?
What the mad one says is acceptable, but my beloved has
bullied me.

12. Do not go before me, do not come after me
Come to the side of my right shoulder.
The boy is a yellow leaf of the autumn.\(^3\)
Take heed of me lest the wind should suddenly carry me off.

13. Either put away the sitar, or put away the rabab. You
are making me faint.
I shall turn round once or twice and stand up [, asking]:
“What are you going to do about me?”
Do not shoot me with a rifle, nor kill me with a sword.
Kill me with bow and arrow, O my life, my life.
After my death come to my grave,
Strike with your hair over my heart, O my life, my life.

V.

By Shirin, a lady from Kesu. This is the most popular modern
song of these days.

\(^1\) I.e. “I”.
\(^2\) Be-ghairat, W. “Pashtu”, a word which he employs in the above sense (I)
\(^3\) Ghian-chhorl, lit., “leaf-fall”.
Lolur, ei jam royan, dish dunio kashmakashan sar niki xalasi.
Dunou fikir korur, shum royan te kia neki? Afsos pesmani.
Dusto sar judagi, royanan shikayat, bo giran ishqo angar.
Suwall Allaho sar sher, har bando maqsado barbad mo korar.

Har gamburio anjam — worio gan angol.
Chhan zoxan muzho chharur, tan maqsadi no tarur.
Mulk o azis royan-c, i gaderi majnuno sora shikayat mo korur.
Dusto sar judagi...
Muhabbato gamburio ka shunkhikar xoshan,

Ka kreniko lamahgar, ka ganiko talabgar.
Asheq royo hardi dusto i luwo bache
Qiyamata pat intizar.
Dusto sar judagi...

Look, oh good people, there is no release from the worries of this troublesome world.

Think and consider: What [is the use of] goodness to bad people?
[There will only be] regrets and repentance.
Separation from the friend, people's accusations—Love's fire—all are very difficult.

I pray to God that He may not frustrate the wishes of any of His creatures.

The end of every flower: The wind will carry away its fragrance, Its leaves will fall among thorns, it will not fulfill its purpose. Oh dear people of the country, do not hurl accusations at a raving madman.

Separation from the friend...
The flower of Love—some are happy smelling it,

Some are desirous of purchasing it, others seek to grasp it. But the Lover's heart waits until Eternity for one word of the Beloved.

Separation from the friend...

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1 Lit. “thinking, pondering”.
2 Thus W., but possibly: “the fire of love is very hard (difficult)”.
3 Har.
4 Qiyamat “Resurrection”. 
VI.


1. Tu jam ki lañis mit drust mazhar-doyu
   Xodayo weltiar bando zhak-doyu. ¹

2. Gulabo puran ta darda purpür.
   Margast ta sum doi hamisha burbür.

3. Istari zhakei ta te koyan ghechhi.
   Kanan mi kambox ta te konian hosti.

4. Lak qesma mewa Xodayo patech.
   Ta sár di koyan roigari gheech.

5. Ishperu himen ta doyan pathak.
   Rang-ranga gamburi anzei ta te tak.

   Hes ta mashkiran no ki gulabo kap.

7. Chhui oche anus bonian Khosht-na-bili.
   Grishp oche yomün renian gom-a siri.

8. Tu jam ki lañis . . .

1. If you look carefully, all these² are go-between.
   They are inviting³ Man on behalf of God.

2. The clan⁴ of roses is always full⁵ of concern for you.
   The narcisser⁶ is constantly staring straight⁷ at you.

¹ Zhak- or zhak?
² I.e. the things of this world.
³ Zhak-doyu, W. “Invitee, one who comes to call somebody from another
   home, particularly to invite him/her to a marriage party”.
⁴ Prob. “suns”, from Prs. pûr.
⁵ Pur-pur “quite full”.
⁶ Margast, W. “a flower resembling an eye”, but, acc. to the Norwegian botanist
   Wendelbo, Androsace.
⁷ Bur-bûr dik, W. “to stare into one’s eye unceasingly”.
3. When the star twinkles, it is turning its eye towards you. These branches of the trees are waving their hands to you inviting you.

4. The hundred thousand kinds of fruit are the gifts of God. [But] He also expects [some] acknowledgement from you.

5. With the white snow He salutes you, Having sent multicoloured flowers to you as a gift of love.

6. The lament of the bulbul is not devoid of purpose. [It is] He who is calling for you—not the bundle of roses.

7. Nights and days are playing hide-and seek. Summers and winters are saying: "Wheat or barley?"

8. If you look carefully . . .

VII.
Katroo Dani—composed by Mehtar Katur himself.

1. Ta dura ten pon, ma zhan, choktu ghernagher no-a? Ma qalib ahh no kasiran, ma ruh achi gher gher no-a? Hai hai zhan, tu ma zhan, gherum nazur ban, dinar. Than ta te qurban, phuk zhan xodai no-a?

1 Zhakelk, here translated "to twinkle", possibly "to wink at (invitingly)", cf. zhak-doyu above?
2 Ghuchhi korik, W. "to beat eye".
3 Pathech, W. "a present".
4 Roigari, W. "civility, courtesy", LIT. "humanity".
5 Pathak dik, W. "the custom of sprinkling one with flour, or any white thing at the Spring Festival of Pathak".
6 Tak, W. "love-present".
7 Khoshul-na-bill.—Khoshulik "to hide", bill "cover, lid".
8 M. does not understand the meaning of this expression.
9 Acc. to B.E.M. Gurdon's Military Report on Chitral, Mahtaram Shah Kator I, 1st Mehtar, was the grandson of Sanginali, who died 1570, and grandfather of Mahtaram Shah Kator II, 8th Mehtar.—Even if the tradition about the authorship is correct, it is, of course, possible that the language may have been modernized.
2. Dastar ta chadur, chalai adras no-a?
    Tan shamago achi pece, chhui xatani no-a?
    Hai hai zhan...

3. Ma chhek tan taxta nishi deho muzho goi no-a?
    Dew pari taxto kaseinian, merzhuri ta roi no-a?
    Hai hai ma zhan...

4. Lango baxo ma zhan ma soro bashir no-a?
    Ma ya gudazio halo dust wa kia pashir no-a?
    Hai hai zhan...

5. Dum deho muzhen ma zhan rafeq jehez angoi no-a?
    Mut donan zhengen ma zhan zhano wez angoi no-a?
    Hai hai ma zhan...

6. Duderiar giti ma zhan shoyo grambeshi no-a?
    Ta luwan kara ma ten doo kaghaz nuweshi no-a?
    Hai hai ma zhan...

7. Awa lu dom, tu ko xud.
    Khaal briyusian xud ba xud.
    Don durdana, shun yaqut.
    Hai hai ma zhan...

8. Shayozo gucha zhan ma chheko ghari no-a?
    Royan ghecha hur sareisan, ma ghecha pari no-a?
    Hai hai ma zhan...

9. Ma chhek biyaren baghai, bazurien phalei baghai.
    Ma mari khalei baghai.
    Hai hai ma zhan...

10. Ta leka dur sher, ma zhan, gucho ma dur sher no-a?
    Dil diti ta sori diko se waxt kura sher no-a?
    Hai hai ma zhan...
1. Does not the path to your house go up\(^1\) in windings\(^2\), my dear? Does not my body move forward\(^3\), and is not my soul turning back?

Alas, my dear, you are my life. May I be your sacrifice\(^4\), my precious one\(^5\). Is not my body a sacrifice for you, and is not my [poor] little life [given] in alms for you?

2. Your turban is a dastar\(^6\), and are not your clothes made of muslin?\(^7\)

Remove your veil\(^8\). Are you not a moon in a dark room? Alas, my dear . . .

3. Will not my beloved\(^9\) come into the village, sitting on her throne?

Divs and fairies will carry the throne about\(^10\), and are not the merzhuries\(^11\) your maids?\(^12\)

Alas, my dear . . .

4. Will it not, O my dear, rain over me in the midst\(^13\) of the boulders?\(^14\)

---

\(^1\) Chok to “uphill, steep, upwards”. Cf. Badakhshi Prs. chok “steep”, Wakhil (Lorimer) “upright (?)”, erect (?)”.

\(^2\) Gherik “to turn, wind”; Prs. gashtan.—Gher-na-gher, cf. Prs. girdaghird “roundabout, winding”.

\(^3\) Lit. “upward”.

\(^4\) Gherum, W. “Incidentally gherik denotes a sort of sacrifice, or expression of respect and awe. People visiting a shrine usually make a round of it, thus expressing sacrifice of their bodies to the shrine. Also, while addressing the Mehtar or his sons, or other big officials, the expression is used, which means: May I be sacrificed upon you.”

\(^5\) Dinar, originally a valuable gold coin.

\(^6\) W. “i.e. silk embroidered”.

\(^7\) Adras, acc. to W. an Urdu word. Elsewhere he translates it “gold embroidered silk”.—Cf. Hnd. adaras “a kind of very fine muslin”.

\(^8\) Shamagh, cf. Prs. shāmā “woman’s veil”, shāmāk “a vest”.

\(^9\) Chhekk “allent, disuse, pain, sorrow”, but also “love, beloved”; W.: “In love matters, as well as for a child, etc.”

\(^10\) Kaselk, caus. of kosk “to wander about”.

\(^11\) W.: “small virgin fairy girls”.

\(^12\) Roī “people”, here “servants, maids”.

\(^13\) Thus W. Bax, lit. “hole, cave”.

\(^14\) Lang “moraine of big stones”.
SOME KHOWAR SONGS

Will my friend see or not see this painful\(^1\) condition of mine?
Alas, my dear . . .

5. Will not my friend, O my dear, bring her dowry through
   this crowded\(^2\) village?
   Will she not, my dear, bring [me] the elixir of life
   through the openings between her pearly\(^3\) teeth?
   Alas, my dear . . .

6. Is it not, my dear, a sign of close friendship if someone
   comes from afar to see you?\(^4\)
   Will not somebody\(^5\) bring me a word from you, written
   on paper?
   Alas, my dear . . .

7. I will speak. Why are you silent?
   We are both dying, at any rate.\(^6\)
   Your teeth are pearls and your lips rubies.
   Alas, my dear . . .

8. Is not the pasture of my beloved, O my dear, near?\(^7\)
   the glacier?
   In the eyes of [other] people you seem [to be] a houri,
   are you not a fairy in mine?
   Alas, my dear . . .

9. My beloved went to the other side of the river. She went
   waving her sleeves.
   She killed me and buried me, and went away.
   Alas, my dear . . .

---

\(^1\) Gudazi, Prs. gudāz, "melting (an image in order to inflict pain on the person it represents)".

\(^2\) Dum, W. "populous, abundant (about living beings and objects), dum deh means a village with a multitude of homes, as in contrast to one with sporadic houses here and there."—Cf. Lorimer, The Wakhi Language, London, 1958, II, p. 44.

\(^3\) Mut < Skt. muktā.

\(^4\) W. "Is it not close neighbourliness after coming from a distance?"—Ldt. "From-a-far having come . . . of-closeness neighbourliness is-it-not?"

\(^5\) W. "who will". But kara is an indefinite pronoun.

\(^6\) Thus W.—Xud ha xud Prs.

\(^7\) Guch "corner, bottom".
10. Your house is on the summit, my dear, and is not
gone down below?

Where is now the time to roll down and fall over you?
Alas, my dear...

VIII.

Sung by a Mehtar of Shoghor.

Shoghoroo gazo ma bulbul yu goi.
Aih mo lole, boyuk-ra yu doi.
Harangi dayus kia hisabo roi?
Yormas Bigim-ei, nasib hamush hoi.

Nasibo kormo kiani korin boi?

Takhan bechhere, chhir ta pazo goi.
Shashar tori, Andahtiar mufi,
Awa utitam ta kitepan mufi.
Harangi dayus kia hisabo roi?

Yormas Bigim-ei...

Ishqo gaderio kiani korin boi?

Takhan bechhere... Yormas Bigim-ei...

Ma tat reran ki awa ta daleim.
Ranjito bolo ten ta zhaubaleim.

Yormas Bigim-ei...

Mo tat reran ki ma zhur phuk belinia.
Phato ten dosan, phat ta te kelifi-a?

Yormas Bigim-ei...

Ma tat reran ki dur ta te bash no kom.

Rafeq ma ten bai, ta jaziro kia kom?

Yormas Bigim-ei...

Harangi dayus... Takhan bichhere...

My beloved is coming down the meadow at Shoghor.

Do not look up, [Oh my beloved,] the birds will fall down.
Of what importance is [your] diseased and cuckold husband?

---

1 Thus W.—Lit. “Is there not somewhere?”
2 Thus W., but litt. “will come”.
3 Boyuk ‘bird’, but acc. to W. boyuk-ra is “the general name for bird or winged animal”.

4 Harangi W. ‘deceased, ill’.
5 W. = “Pashtu” (Pathan)
Oh Yormas Bigim, such was [our] destiny.

What can be done about the workings of destiny?
Open your bosom, milk will flow [down] on your breast.
Above Shasha, and below Andarti.¹
I have come² under [the protection of] your books³.
Of what importance ... Oh Yormas Bigim . . .

What is to be done about a mad lover?
Open your bosom . . . Oh Yormas Bigim . . .
My father says: 'I shall drive you away'.
[I answer:] "Your son will be victorious over Ranjit's⁴ army."

Yormas Bigim . . .
Her father says: 'My daughter is a minor in swaddling-bands.
You give it to some, will the others bewail you?²
Oh Yormas Bigim . . .
My father says: 'I shall not give you a home in my will'.

[He answers:] 'If my beloved becomes mine, what do I
care for your barren place?'

Oh, Yormas Bigim . . . What is to be done . . .?
Of what importance . . . Open your bosom . . .

IX.

Yorman Hamin. By Muhammad Siar Lal.⁶

Tu ki daryah-i shur shur — ta prushfa ghernanu awa.
Ta yar dustanan muzhi we-tatu we-nanu awa.

¹ Sh. in the Xuzara (Ozhor) district; A. at the junction of the Lufkoh and Arkari rivers.
² Litt. "entered".
³ I. e. the Quran.
⁴ Maharaja Ranjit Singh, the Sikh ruler of Panjab.
⁵ Thus W.—Lit.: "If you give [what?] to [one] half, will [not the other] half weep for you?"
⁶ He lived a hundred years ago. He was of the Mohammad Bege clan, and his house and his tomb are at Shogram near Reshun. (Mohammad Siar Lal i shor sal prushfi asawatal. Mohammad Bege qamar oshoi. To dur oche zlarat Reshuno nasa Shohgrama sheni).

Acc. to W. this is a most famous song.—The refrain occurs also in songs recorded by M., and already Biddulph gives the translation of a song with the refrain Oh Yoormun Hamin. He adds that "this is a very favourite song in Upper Chitral, where the grave of Yoormun Hamin is still to be seen. A romantic tale story is attached to her memory." Acc. to W. and also to M.'s informant, it is however, merely a corruption of Prs. armān hamin.
Shun laghal, don durdana! Jam rayo har lu namakin.\(^1\)
Chhiti ma krongo chharur Siaro hardio batin.

5 Hai zhan la ma sayurj dour diti ma hosto te goy-a, no goi?
Allah, ma lot-nemi Xodai, ma niyat boy-a, no boi?
Shun laghal . . . Chhiti ma krongo . . .
Yorman hamin.
Ei pongan zemina mo det, dust-ei, ma hardia chhune!

10 Ourat-nam bo he-sabur. Tan be-sabrio te dune!
Shun laghal . . . Chhiti ma krongo . . .
Yorman hamin.
Hai la ma te kafan mo kore, ma gumbata tugh ruphawe!
Ma zhan giau paz tu nisai, zhano yaro aih ruphawe!

15 Shun laghal . . . Chhiti ma krongo . . .
Yorman hamin.
Zomo soren baghetam. Pech qono soren baghetam.
Zrux zrux kela baghetam. Ashruan mazhau baghetam.
Shun laghal . . . Chhiti ma krongo . . .

20 Yorman hamin.
Zomo soren loliko Reshno kuru bron shiunian.
Kuru bron khio shiunian? Jumla gulistan shiunian.\(^2\)
Shun laghal . . . Chhiti krongo . . .
Yorman hamin.

25 Nishi sohbatu sar ei duderio zinhari bo bo xosh.
Altì peshman biko sar no altì arman bo bo xosh.
Shun laghal . . . Chhiti ma krongo . . .
Yorman hamin.
Zaxmi taza di shao boi. Puluiro nashonu tan boi.

30 Rafeq badshah biru-a, har chhuchhen xousonu ma boi.
Shun laghal . . . Chhiti ma krongo . . .
Yorman hamin.
Kurenen kuri baghai — Mirza Mah Siaro lolur!
Nasen mailis biti sher, pazi ma sitaro lolur!

35 Shun laghal . . . Chhiti ma krongo . . .
Yorman hamin.
Eih ma tan dawan biru-a, ta te ghayat koresan.

---
\(^1\) Written throughout namakeen, bateen, hameen.
\(^2\) Howell, 3.1: Zomo soren loli ko Reshuno kuru bron shiyuni. Kya kuru bron
kya jumla drusti drust yaksan shiyuni.
Reshneghan reni kori ta prush/a royak koresan.
Shun laghal . . . Chhiti ma krongo . . .

40 Yorman hamin.
Ju bas Shogrami biti Reshno te ki gos, kiani boi?
Zerbalian blok bili sher. Juin ma te ki dos, kiani boi?
Shun laghal . . . Chhiti ma krongo . . .
Yorman hamin.

If you are the deep, flooded\(^1\) river, I am the eddy in front of you.
Among your friends and comrades I alone am
fatherless and motherless.
Your lips are like rubies, and your teeth like pearls. The
words of a good person are all of them sweet.\(^2\)
Siar’s\(^3\) heart-ligaments\(^4\) will break and fall down into
the hollow of his chest.\(^5\)

Yorman hamin.

5 O my life, will my hawk, after having circled round,
come back into my hand, or not?
O Allah, my God of Exalted Names, will my wish come
true, or not?
Your lips . . . Siar’s heart-ligaments . . . Yorman hamin.
Oh, do not put your feet on the ground, my friend.
Step on my heart.

10 Women-folk\(^6\) are very hasty. Beware of\(^7\) your impatience.
Your lips . . . Siar’s heart-ligaments . . . Yorman hamin.
Oh, do not make a winding-sheet for me, but raise a
banner on my grave.

My life has reached my chest.\(^8\) Let the beloved of my soul rise.\(^9\)

---

\(^1\) Thus W. shur-shur probably "roaring", from Prs. shur.
\(^2\) Namakin, W. "salty".
\(^3\) I. e. the poet’s.
\(^4\) Hardio batin, cf. p. 31.
\(^5\) Krong.
\(^6\) Ourat-nam, lit. "woman-name", cf. Yldgha shi-nâma, etc. "girl" Av. stri-nâman "female sex".
\(^7\) Dunik "to consider, reflect upon".
\(^8\) Thus W., who explains: "I am nearing death". Lth. "My life, coming, has mounted to my chest".
\(^9\) W. adds: And come to me".

\(^4\) Acta Orientalia, XXIV
Your lips ... Sai’r’s heart-ligaments ... Yorman hamin.  
I went over the hills\(^1\), I went over hot embers.  
I went on incessantly weeping. I went, wiping my tears.  
Your lips ... Sai’r’s heart-ligaments ... Yorman hamin.  
When viewed from the top of the hill the fields\(^2\) and grassy 
fieldpaths\(^3\) look beautiful.\(^4\)  
How [can I say that only]?\(^5\) the fields and foot-paths look 
beautiful? The whole mass of gardens looks beautiful.  
Your lips ... Sai’r’s heart-ligaments ... Yorman hamin.  
I much prefer scoldings\(^6\) from afar to conversation  
sitting [close to you].  
I much prefer longing without marriage\(^7\) to regrets after marriage.  
Your lips ... Sai’r’s heart-ligaments ... Yorman hamin.  
Wounds get quickly healed, but the burns [of love?] leave  
their scars.\(^8\)  
If my beloved were a king, every morning I would carry  
a complaint [to her.]  
Your lips ... Sai’r’s heart-ligaments ... Yorman hamin.  
He went far away.\(^9\) Look at Mirza Sha Mah Sai’r.  
There has been an assembly in the neighbourhood.  
Look at the sitar in my lap.

---

\(^1\) W.: “says the girl”. Cf. Biddulph, p. 90: “I roam on the mountains as if I 
trod on hot ashes”.

\(^2\) Kuru, W. “the part of a village which is outside the radius of proper houses, 
and includes the lands or other waste lands etc., particularly lands under cul-
tivation”.

\(^3\) Bron “small patch of turf, meadow”, W. “small foot-path between fields, 
grassy?) edge of a field-path”.

\(^4\) Shik “to look beautiful”.

\(^5\) W.: “The lands and canals are not looking beautiful, the whole gardens, etc.”

He explains: “Khyo is not used in the literal sense of “how”. The poet means 
that not only the lands and the canals, but all the trees etc. of Reshun are looking 
beautiful.”—Howell: “Why oh why are the fields and homesteads in their fair 
aspect all alike”.

\(^6\) Zinhari, W. “scoldings, refusals”, lit. “warnings”.

\(^7\) No atti “not having taken [in marriage].”

\(^8\) Nashomu bîk, W. “in relation to burning means that a wound caused by burn 
does not regain its original shape, but there is always a scar”.

\(^9\) Kurenên kuri, W.: “Also kuren kuri is used, here kurenen seems to denote 
the plural or greater distance.” “In this poem it means That Mah Sai’r has gone 
away to an unknown place. As it is a fact that he never left the country, the words
Your lips . . . Siar’s heart-ligaments . . . Yorman hamin.
Oh, if I had my own fast-running steed, I should have
shown you my excellence.¹
I should have turned the Reshun people into dogs and
made them bark in front of you.²
Your lips . . . Siar’s heart-ligaments . . . Yorman hamin.
What does it matter if you come to Reshun, having
spent two days in Shogram³
The yellow roses have burst into blossom. What harm is there⁴
in your giving a couple [of them] to me?⁵
Your lips . . . Siar’s heart-ligaments . . . Yorman hamin.

X.

Love Song by Unknown Poet.

1 Ma pari afo the baghai, af hov Cheghasho te baghai.
Musulmanio peci la kafero nasa baghai.
Ya lal-ei ya lal, sora nazur ban, ya lal-ei.⁶
Ma pari zhur no koro, zhur ki arer pari koro.
2 Qalahur phesti kori la janjabilan mati koro.
Ya lal-ei ya lal, nuzhan durdana kumor ei.

---

³ Ghayat, W. “excess (good play).” He probably refers to playing polo.
² Cf. Nur Muhammad: Ma se surxun ke bisir, jam ta te rayat koresan. Reshe-
ghan reni kori, ta prusha rayak koresan, “If I had had my bay horse here, I should
have made it a good slave (rayat for ghayat?) for you”, etc.
⁴ W. “his own village, just opposite Reshun.”
⁵ Lit. “What will happen?”
bëll bëll she. Shinzhûr isprû bëll she. Buchshiran ki dos, kyûni she? Yorman
hamín. Dón dudánà, etc. “Come, let us go to Buni. Spring has come to Buni . . .
The eleanor is in flower. What does it matter, if you give [me] the flowers?—
Howell: “Jà bas Shugram bëll, Reshuno te ki gûs, kyun bûl? Zerballan bolok
bëll she, buchuchhirûn dûs kyun bûl. “. . . put a chaplet of them on thy head,
what harm is there?”
⁷ Nur Muhammad’s text is better: Ma xosh afo te baghai, haw oche ghasho
te bëran. Musulmanio peci, Kafero nasa te bëran. Ya lal-e ya lal, sora nazur ban,
yu lal-e.
Ta bache hairi bim, pharheri bim, xur kura¹ bim.
Ta i poshiko bache kan tu nisi aih phura bim.
Pari dirawe mo la, ma hardio birawe mo la.
10 Kia ki qahar ta shirai, qahro nawe la zhirawe mo.
Hai pari-ei, ruphe la, ta sora xorma pochi sher.
Ceq daq ta xosh doriken ta ghechi surma choli sher.
Kumałen boht peciko merzhuri ki beri nisir,
La ta sari ki farzand azhi ma dur ki zheri besir.²
15 Ma pari phuk na-faxum, hardio koroi be-faxum.
Awa ta chashme zaxum, Allah korar ma te raxum.
Awa ta duri goman la, chilim tamaku ma ten det.
Se ki ma no biru-ei, shokor shunen la ma sum det.
Ya lal-ei ya lal, sora nazur ban, ya lal-ei.

My fairy went down, she went down to Cheghash.³
Having given up Islam, she went to join⁴ the Kařir[s],
O Lal, O Lal, may I be a sacrifice to you, O Lal.
My fairy will not bear a daughter. If she bears one, it
will be a fairy.

5 She will make cloves⁵ into powder⁶, and use ginger as a paste.⁷
O Lal, O Lal, what a wonderful, pearl-like girl!
For your sake I shall go here, I shall go over there.

Where shall I go?
In order to catch one glimpse of you I shall climb up into
a tree and [right] to its top.
O fairy, do not gloat upon [my misfortune]⁸. Do not make my
heart melt.

10 Whatever anger you may have, pull it out, do not keep it⁹

¹ Prob. for kur kura.
² Nur Mhd.: Kumałen bort peciko merzhuri ki beri nisir, Togho sar farzand azhi ma dur ki zheri besir.
³ W. "to Cheghasho (Not clear) down below"—M. does not understand how. —N. Mhd.'s text: haw oche ghasho te biran "she is going to trouble and reprimands" is easier.
⁴ Naso te. W. "to the side of", lit. "near".
⁵ Qalahur, from Prs. qaranful.
⁶ Phestl, W. "powder for a new-born child".
⁷ Mati, W. "a paste for the cut umbilical cord".
⁸ Direlk, "to gloat over the misfortune of a person whom you have asked for help in vain".
⁹ Thus W.—ZHrélk usually "to endure, to bear (pain, etc.)."
O fairy, get up! The apricot above you has ripened.
Because the young boy holds you dear, the antimony has
   stuck to your eyes.
If only the young fairy would come out on my throwing
   a stone through the smoke-hole!
Oh would that I had a child with you, and that there
   was a feast in my house!

My fairy is small and unwise. She makes [my] heart senseless.
I am wounded by your eyes. May Allah show mercy upon me!
I am coming to your house, give me tobacco for my pipe.
If that cannot [be granted] to me, talk to me with
   your sweet lips.

O Lal, O Lal . . .

XI

Saro Bashonu. A dialogue between mother markhor and fawn,
when the father had been hit by a bullet.

Nan-ei nan-ei, af hera mosh goyan.
Nan zhan-ei, ano pazhal no-a?
Nan-ei, nan-ei, thuck lapheika prai.
Nan zhan-ei, yoro zhari no-a?
5 Nan-ei, nan-ei ta pazo lei goyan.
Nan zhan-ei, tambuso xel no-a?
Nan-ei, nan-ei, coghuwan pon kuri?
Nan zhan-ei, Phureto an no-a?

"O mother, O mother, here is a man coming down."
"O mother's darling, is it not the shepherd of the hills?"
"O mother, O mother, a rifle started to flash."
"O mother's darling, is it not the rays of the sun?"
"O mother, O mother, blood is streaming down your breast."
5 "O mother's darling, is it not the sweat of summer heat?"

1 Xorma, ltt. "date"; W. "x. jull, the sweetest, longish types of apricots".
2 Merzhuri W. "a small, virgin fairy girl".—V. above p. 4413.
3 Chashme, what case form?
"O mother, O mother, where is the orphans' road?"
"O mother's darling, is it not the top of the Phurét Pass?"¹

XII.

The Goat's Song. A goat sings it to his careless shepherd.
Awa ki ta pai birel, xabar gane ma halo ten.
Chhir mashki donik gani gos shalo ten.
Banj no angos tan malo ten.
Anusen mushichan zhiahu,
5 Chhuyen baso ten bim phar he acho.
Karmutian¹⁰ gani ma prai.
The di bim-ei, pacho pacho.

Since I am³ your goat, enquire after my condition.
You will come with the milk-pot to the goat-house, wanting milk.
[But] you will not bring holly-oak leaves for your cattle.
Eating grass during the day.
5 During the night I shall go to sleep over there.⁴
He seized my ears and beat me.
Now⁶ I will go [away], it pains me, it pains me.⁶

XIII.

Mourning Song. Very old.
Dara ta sayuj zhixuran tan nano Begal.
Thuna ta chaghez lenguran tan nano Begal.
Axra ta istor zhindurani⁷ tan nano Begal.

¹ W. "a pass in S. Chitral".—Purit, or Pureth Pass (Mil. Rep. Chitral, and
Dir. Swat, etc.) leading from Shish Kuh in Chitral to the Panjkora valley.
² Or karmutfian? (M.).
³ Biret(am) "I happened to be, I was".
⁴ Phar he acho "over there, behind (or after?) that".
⁵ The di "hereafter, then, now".
⁶ W. "I am burnt, suffering" (from pochik "to be cooked").
⁷ Written zhix-, zhindr-, but in his manuscripts of the Songs W. underlines
also frequently e.g. the zh of zhan "soul, life", and these two verbs do not occur
in his lists of words with zh or zh. M. once has zhindr.-
Shahti ghała nast nisai tan nano Begal.
5 Plinz pecika sher nisai tan nano Begal.
   Ta kumāla zox pologh tan nano Begal.
   Ta wraznia yor toritai tan nano Begal.
   Junali shika¹ prai tan nano Begal.
   Ta chaghez fengika prai tan nano Begal.
10 Ta istor zhindrika prai tan nano Begal.
   Ta sayurj zhixika² prai tan nano Begal.

Your king-hawk³ is [still] crying⁴ on its perch⁵. — O you Begal of your mother.

The hunter⁶ is [still] turning at its post. — O you ...
Your horse is [still] neighing in the stable. — O you ...
He came first in polo contests.⁷ — O you ...
5 He proved a lion in throwing the ball. — O you ...
Thorns are [now] blocking⁸ the smoke-hole [of your house].
   — O you ...

The sun has reached your pillow.⁹ — O you ...
The polo-ground is becoming attractive.¹⁰ — O you ...
Your hunter has started turning. — O you ...
10 Your horse has started neighing. — O you ...
Your hawk has started crying. — O you ...

XIV.

Lament for Bodol. (M., from Nur Muhammad, Kabul, 1924).

Bodólo phreshhú, ma zhán-e shong pázu bolú,¹¹
Ta poshiruz rói, Bodól-ci, randžhu kolú.

¹ Written sheeka.
² Corr. from zhixelka.
³ Thus W.
⁴ Zhixka, W. “it refers to the sound made by hawks”.
⁵ Dar, W. “here a stick tied across two poles, and used as a perching place for hawks”.
⁶ Chaghez “a fleet horse”.
⁷ Shahti (shartí) ghal.
⁸ Pologh “fence of thorns”.
⁹ It is time to rise, but you do not rise.
¹⁰ Shik “to look beautiful, tempting” — But you do not ride out to it.
¹¹ W. corrects into: somo pazo belu.
Sher-zhéri Bodól, ma zhán-e, tu kúri boughdú?
Bodólo phreshú, ma zhán-e, shong pázú mizá.
 I hôsta khongór, Bodól-ei,  i hôsta nizá
Sher zhéri . . .
Tu ma sóri táxt, Bodól-ei,
Faqér bóko kyá chará?
Qábro te gherúm.
Sher zhéri . . .
10 Ishkámun pongo noghór,
Kafér sha-yózogh, Bodól-ei,
ta chhír- bükí dóí.
Sher zhéri . . .
Bólí Kai Zhurúnio bái,
tónho mósh girú.
Má kambáxtó báxta góx,
ma mósh nó girú.
Sher zhéri . . .
15 Ta dára sayúrch, Bodól-ei,
se dáuri birú.
Ta chaspár xatán, Bodól-ei, se nágí birú.
Sher zhéri . . .
Ta dára sayúrch, Bodól-ei,
ta gurzéno láu,
Kós ganí zhíbóm, Bodól-ei?
Néki tá sar zháu.
Sher zhéri . . .
20 Bodongo su dříl, Bodól-ei, tá su ta bazú blaidú,
Daryáho aldú.¹

Lament for Bodol.
Bodol’s curls, my dear, [are hanging like] delicate twigs(?)
in braids [down on his] breast.²
[Every] person, who saw you, O Bodol, [his heart is
burning] like a partridge which is being fried.
[My] lion-cub, Bodol, my soul, where have you gone?

Bodol’s curls, my dear, . . .

¹ W.: Bodóngo sun dříl, Bodolei, ta su la ta bazu. Som bazú blaidu, Boodolei, daryah ta aldu. Sher-zheri . . .

² Shong was said to mean ‘thin, delicate twigs like that of the chagól shrub’, cf. also Kalasha shong “twig, branch”. But the existence of Khow. shong is denied by W., who reads som ‘both’. Bolu = bhú “reed, braid”. W.: “The stanza means that B.’s hair is hanging on both sides of his breast like a pipe, i. e. in rounded fashion, [as usual] with women and also Hindu Sadhus and other Eastern religious men.”
In one hand [you held] a sword. O Bodol, in the other a spear.
My lion-cub...
You [were] the coverlet\textsuperscript{1} above me, O Bodol, and the felt rug under me.

What remedy is there for [your] poor wife? I shall walk around\textsuperscript{8} your tomb [in devotion].
My lion-cub...

Ishkamun is a down-country\textsuperscript{3} castle. The water will strike against its foundations.\textsuperscript{4}
The pagan\textsuperscript{6} glacier water, O Bodol, will be lapping your milk-white throat.

My lion-cub...
Lady Zhuruni's\textsuperscript{6} fortune will be\textsuperscript{7} good. Her husband has come [back].

Worms [are eating] my, the ill-fated one's fortune. My husband did not come [back].

My lion-cub...
The falcon on your perch, O Bodol, has flown away, circling about.
Your well-built house\textsuperscript{8}, O Bodol, has been locked up.
My lion-cub...
The falcon on your perch, O Bodol, the fruit of your garden —
Together with whom shall I eat it, O Bodol? You have left no son.
My lion-cub...
Bodong had an inflated skin\textsuperscript{9}, O Bodol. You had only your arms.
Both [your] arms got tired, O Bodol, the river carried you away.\textsuperscript{10}

\textsuperscript{1} Text, lit. "throne", acc. to W. "It is used for the same, or say 'crown' in respect of her husband". But Nur Muhammad translated the word Prs. bistar, lihāf, which undoubtedly suits the context better.

\textsuperscript{2} For gherum, v. above p. 44\textsuperscript{4}.

\textsuperscript{3} Pongo noghor, transl. "deh-i pāyān".

\textsuperscript{4} Guch 'corner', but here 'foundation' (bāx-i diwāl).

\textsuperscript{5} Cf. above p. 31.

\textsuperscript{6} Kal "sister", but acc. to W. also "referring to other women of higher social status".—Zhuruni lit. 'duck's tail'.

\textsuperscript{7} Bal, subjunctive 3 sg. = bar?

\textsuperscript{8} Chaspar, W. "doubled-storied wooden house".

\textsuperscript{9} For swimming.

\textsuperscript{10} The translation follows W.'s text.—Nur Mhd.'s last line, Daryaho aldu, cannot be correct.
Variants from D. L. R. Lorimer's manuscript songs (from 1915), only scattered fragments of which agree with mine (given here with minor simplifications of vocalism):

IV, 1, sq.: Ro.i re'nyan gaderi; ai batano royan. yaqi'nat gaderi.
VII, 7: Do'n du'nda'na, shun koru'ri.
IX, 21, sqq.: Zo'mo so'ren lo'liko Reshno/ ko'ru' bra'n shi'ur'an.
Ki.a hamin bro'n, ki.a Reshun/jumla gulista'n
shi'ur'an. Ya'ri man hamin.
37, sqq.: Ma tan surxu'n biru'a tate ra'iyan koresan.
Reshnaghon re'ni kori ta prushta royak koresan.
41, sqq.: Ju bas Sho'grama biti Reshniten ki go's kiya'ni bo'i?
Zerbalia'n bloq biti sher, buchu'shi'ran do's kiya-
ni bo'i?

X, 17: I chilim tama'ku mate det.

XIV, 1 sq.: Bodolo preshu,ki.a? ma zhan/ so'm pa'zo be\u,m.zh.\(^1\)
Ta po'shi'ru ro'i kya? m.zh./ randezu ko'lu,m.zh.
22, sqq.: Ba'da'ngo sum dri',m.zh./ Tasum ta ba'zu, m. zh.
Ta ba'zu blat.idu,m.zh./ Dariya' ta a'ldu,m. zh,

\[\begin{array}{l}
\text{Ta sar achi mo'sh no alom/ Allah ma mara'ri, m.zh.}
\text{(I shall not take another man after you. May Allah}
\text{kill me.)}
\end{array}\]

\(^1\) Cf. also: Ta preshu som pa'zo zumbul.

Addenda

33\(^a\) W. (6/2/1950) gives Kafeh 'corpse', instead of Kedir 'will weep', and translates: ‘There is a pile of dead bodies at the border of your country (Kafeh dumi ‘corpse in a multitude’), referring to the invading and repulsed Badakhshis who were killed.

33\(^b\) W. “Probably referring to a Chitrali prince, on whom the Badakhshis counted as a helper, but who remained faithful’’.

33\(^c\) W. has failed to get any reasonable meaning. “One version is that it refers to the great warrior Roushan Ali Khan, who killed many with his rifle”. 