

INTERLINGUISTIC INTERTWINING IN SONGS DĀSTĀN IN THE REPERTOIRE OF THE BARDS OF IRANIAN KHORASAN

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Centuries of intense cultural exchange between speakers of Turkic and Iranian languages have made North Khorasan, a region in north-eastern Iran, a significant field for the study of interlinguistic intertwinings in songs. In this article, I examine multilingualism in an important performance genre called dāstān or hekāyat (“story” or “tale”) which plays a central role in the repertoire of Khorasan bards known as bakhshi. These performers are trilingual and sing in Persian, Khorasani Turkish, and Kurmanji Kurdish, the languages of the various ethnic groups living in the area for centuries. In performing a dāstān, the bakhshis alternate sections of spoken prose (in Persian, Khorasani-Turkish, or Kurmanji Kurdish, depending on the audience) with verses (usually in Khorasani-Turkish) sung to their accompaniment on the dotār (a long-necked lute with two strings). I will observe several performances of the dāstān “Shāh Esmā’il and Golzār Khānum”.

Keywords: *dāstān*, folk tales, *bakhshi*, multilingualism, prosimetrum

Zaradi stoletij dolge intenzivne kulturne izmenjave med govorcji turških in iranskih jezikov je severni Korasan, pokrajina v severovzhodnem Iranu, postal pomemben teren za preučevanje medjezikovnih prepletov v pesmih. V članku preučujem večjezičnost v pomembnem žanru izvajanja, imenovanem dāstān ali hekāyat (zgodba ali pripoved), ki ima osrednjo vlogo v repertoarju korasanskih pevcev, poznanih kot bakhshi. Ti izvajalci so trijezični in pojejo v perzijsčini, korasanski turščini in severni (kurmanski) kurščini; to so jeziki različnih etničnih skupin, ki že stoletja živijo na tem območju. Pri izvajanju dāstāna bakhšiji izmenjujejo dele govornje proze (v perzijsčini, korasanski turščini ali severni kurščini, odvisno od občinstva) z verzji (običajno v korasanski turščini), ki jih pojejo ob njihovi spremljavi na dotārju (lutnja z dolgim vratom in dvema strunama). Pozornost je namenjena več izvedbam dāstāna »Šah Ismail in Golzar Khanum«.

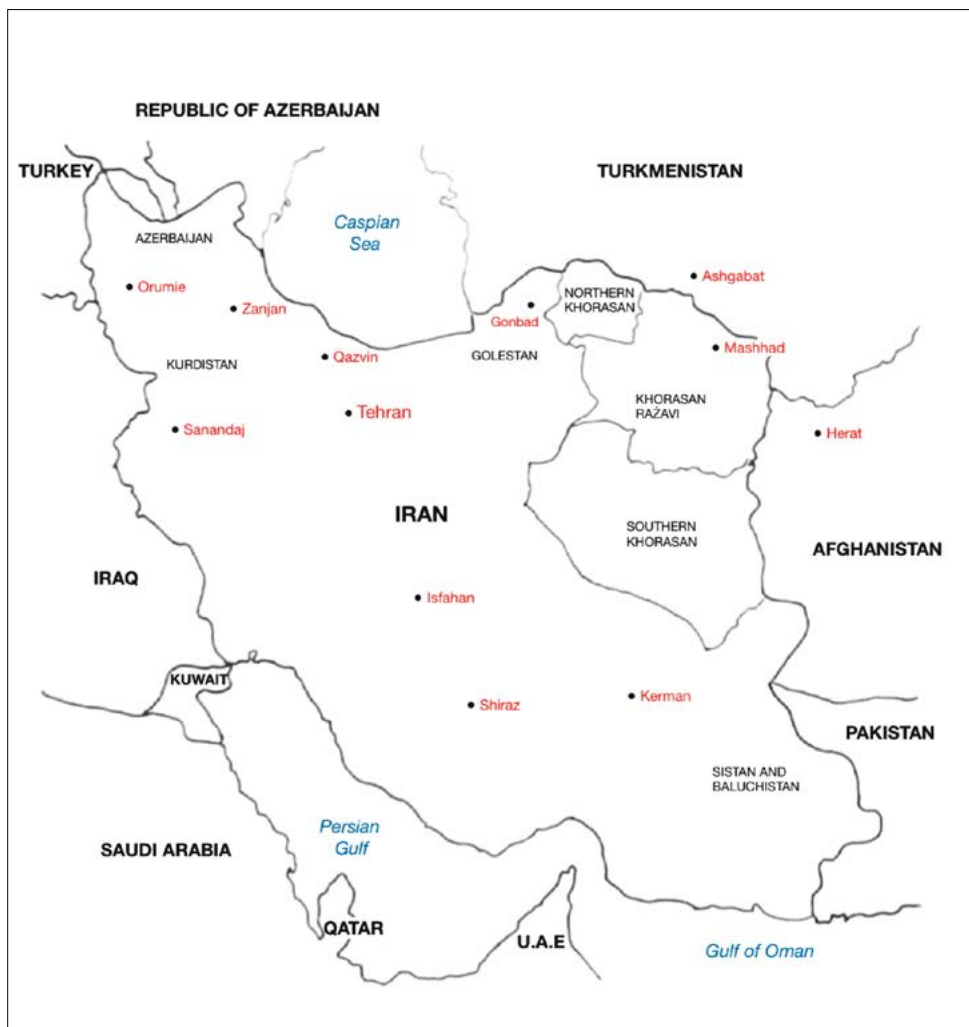
Ključne besede: *dāstān*, ljudske pripovedke, *bakhshi*, večjezičnost, prosimetrum

Centuries of interactions and intensive cultural exchanges between speakers of Turkic and Iranian languages have made Khorasan a critical region for our reflection on interlinguistic intertwining in songs.¹ The largest province in northeastern Iran, Khorasan, for centuries included parts of what are now southern Turkmenistan and western Afghanistan.² The province, especially in the north, is characterized by high ethnic diversity. The most prominent ethnic groups apart from Persians are Khorasani Turks, Kurmanji Kurds, and Turkmens.³ Except for Turkmen, who are Sunni Muslims, the population of northern Khorasan is Shi’a Muslims.

¹ For Persian/Arabic words, I use the Persian transliteration sh, kh, ch; long vowels ā, ī, and u and short vowels a, e, and o. For the transliteration of Khorasani Turkish, I use the modern Latin alphabet of Azerbaijani Turkish.

² The presence of the shrine of the eighth Shi’a Imām, ‘Alī al-Rezā, in Mashhad, the regional capital of Khorāsān-e Razavi, makes Mashhad an important pilgrimage site.

³ On the different ethnic groups in Khorasan, see Oberling, 2008.



Map of Iran (© Amenen Youssefhadez, 2021).

This paper discusses the Turkish *dāstān* or *hekāyat* (meaning “story” or “tale” in Persian and Arabic, respectively), a genre of great importance in the musical repertoire of Khorasani bards known as *bakhshi*⁴ who, like the *‘aşıq* of Azerbaijan and *bagşy* of Turkmenistan are professional or semi-professional musicians with a rich repertoire of tales. The *bakhshi* of Khorasan is a performing artist whose role involves “interlinguistic intertwining” in songs, above all in the *dāstān*.

⁴ On the history of the word *bakhshi*, which passed from Chinese (*boshi*, scholar) into Mongolian and Turkic languages where it took on new meanings as “scribe” or “functionary” (Zarcone, 2018). *Bakhshis* often say that the word derives from Persian *bakhshesh*, gift, given to them by God.

A *dāstān* is a long narrative in a prosimetric form in which sections of spoken prose alternate with sung poetry, accompanied by the *dotār*, a long-necked lute with two strings.⁵ With few exceptions, the verses of a Khorasani *dāstān* are in Khorasani Turkish, and the prose narration is either in that language, in Persian, or Kurmanji Kurdish, depending on the audience.

The world of the Khorasani *bakhshi* is almost exclusively male.⁶ They often come from families of mixed ethnicity, Kurmanji Kurds, Khoranani Turks, and Persians, and sing in these languages. Interethnic marriages between these groups are prevalent and contribute to the bilingualism and trilingualism of the *bakhshis*. The Turkmen *bagşy* sing only in Turkmen, though some Turkmen musicians living in Iran know Persian as well as Turkmen, even if they don't sing it. Moreover, Turkmen verses have long been sung in Khorasani Turkish without requiring much adjustment, like the verses of the 18th-century Turkmen poet Magtymguly (ca. 1733-82 CE) prominent in the *bakhshi*'s repertoire.

Khorasani Turkish, the dominant language of the *dāstān*, belongs to the Oghuz group of Turkic languages and is described by the German linguist Gerhard Doerfer (1992: 226) as a separate language that is structurally situated between Azerbaijani and Turkmen, but closer to Azerbaijani; "a mixed language consisting of Oghuz and Eastern Turkic elements" (Tulu, 2022: 32). The repertoire of the Khorasani *bakhshi* is closely related to the Azerbaijan *aşiq* and the Turkmen *bagşy*, and they sometimes adapt verses from those languages into Khorasani Turkish. For example, when performing a *dāstān* from a lithographed text in Turkmen, the *bakhshi* summarizes the prose sections in Persian and adapts the verses to Khorasani Turkish during his performance. Moreover, phrases in Qur'anic Arabic are common in prose and verse sections of a *dāstān*.

While Persian is the official language taught in schools, most people have some exposure to writing in Persian, Kurdish, and Turkish function mainly in conversation and sung poetry. Sung poetry in these languages is primarily preserved and handed down in *bakhshi*'s notebooks, *ketabche*, in which they copy verses and stories, some of them handed down for generations from father or master to son or disciple. The published sources of the Turkish *dāstāns* are chapbooks, available cheaply in the market, some of which have been reissued in the last couple of decades. The prose and the poetry in these chapbooks are entirely in Turkish. Furthermore, lithographed versions of *dāstāns* printed in Central Asia and Afghanistan have circulated among the *bakhshi* since the early 20th century.

Due to the long coexistence of these three languages (Persian, Khorasani Turkish, and Kurmanji Kurdish), Khorasani singers are apt to form very similar vowels and consonants as they perform a sung verse in each language. The fact that verses in Khorasani Turkish

⁵ This genre shares a number of characteristics with other epic traditions around the world (Reichl, 2022).

⁶ In Khorasan, Golnabāt Atā'i (d. 2019) was the only woman we know of who presented herself as a *bakhshi*, having learned portions of the repertoire from her ex-husband, Barāt Mohammad Moqimi (d. 2021).

make heavy use of Persian nouns also contributes to a performance practice in which singers retain a relatively unified phonology as they pass from one language to another. Bakhshis, who tell the story in Persian prose, tend to keep Persian vowels as they sing the verses in Khorasani Turkish.

Bakhshi-gari (which means being a bakhshi), as you often hear from the musicians themselves, requires a good voice to sing, a good hand to play the dotār, and perfect diction to narrate a dāstān. More often than not, a bakhshi makes his instrument. While the typical venues for the performance of dāstāns were life cycle celebrations such as circumcisions, weddings, and small gatherings in private homes, nowadays, other significant venues for the performances of the Khorasani bakhshi and the Turkmen bagşy are government-sponsored festivals and concerts of traditional and regional music. The bakhshis are considered custodians of Iran’s cultural heritage (*mirās-e farhangi*). In November 2010, UNESCO added “the music of Khorasani bakhshis” to its List of the Oral and Intangible Cultural Heritage of Humanity.⁷

Stephen Blum, Emeritus Professor of Music at the City University of New York Graduate Center, and I have been working on a project which consists of the publication of critical editions of Khorasani dāstāns based on our data collection and field recordings from the late 1960s onward. The publications will include monographs with access to sound files. The first dāstān that we have completed so far, and which was published by Brill in 2022, is an edition of the dāstān of Shāh Esmā’il and Golzār Khānum, titled *Shāh Esmā’il and His Three Wives: A Persian-Turkish Tale as Performed by Bards of Khorasan* (Youssefzadeh, Blum, 2022).

Our principal text was transcribed from a performance by the bakhshi Rowshan Golafruz (b. 1958). I recorded him in 2005 in his hometown, Molābāqer. We compared portions of Rowshan’s performance with excerpts from recordings by two bakhshis of his father’s generation: Mokhtār Zanbilbāf (d. 1983), whom Professor Blum recorded in the early 1970s, and Moḥammad Ḥoseyn Yegāneh (d. 1992), from a recording that was probably recorded in the late 1970s and was purchased in the field. The book’s cues to audio recordings make their performances accessible on the Brill website. Recordings of other dāstāns as performed by Rowshan and Yegāneh are available on compact discs, with summaries of the stories yet lacking texts of the prose or verse.⁸ Recordings of Mokhtār’s performances of this dāstān and others can be accessed under *The Stephen Blum Collection of Music from Iranian Khorasan* on the website maintained by the Music Library of Harvard University.⁹ Other texts of the dāstān *Shāh Esmā’il and Golzār Khānum* have been published by Gerhard Doerfer and Wolfram Heschke (1998: 253–269), with prose sections in Turkish, and by I. I.

⁷ <https://ich.unesco.org/en/RL/music-of-the-bakhshis-of-khorasan-00381>

⁸ See discography for Rowshan’s recording of “The Tale of Tāher and Zohre” (2004) and Yegāneh’s recordings of that story (2003) and “The Tale of Ebrāhim Ad-ham” (2004).

⁹ <https://library.harvard.edu/collections/stephen-blum-collection-music-iranian-khorasan>

Tsukerman (1986: 208–217), with prose sections in Kurdish. One section was published in Persian by Hoseyn Kuhi-Kermāni (1935, 1954) and translated into French by Henri Massé (1938). These texts are atypical in that they consist mainly of prose; Doerfer’s version has only four quatrains, for example. In contrast Mokhtār sang 129 quatrains and Rowshan sang 72. Tales like “Shāh Esmā’il and Golzār Khānum” have circulated among amateur storytellers as well as among bards, passing from one language and one genre of storytelling to another, in manuscript and print as well as through oral transmission.

The subjects of the dāstān fall into three main categories: romances, religious and mystical tales, and heroic tales. However, the three categories are not mutually exclusive. as bakhshis narrate a romance, they will describe the hero’s battles with his enemies. They will sing religious or mystical verses at appropriate moments. The dāstān of Shāh Esmā’il and Golzār Khānum is a romance narrating the imaginary romantic adventures of the sixteenth-century Safavid king Shāh Esmā’il II (r. 984-85AH/1576-78), whose quest to be reunited with Golzār leads to encounters with two more women, all three of whom he marries after returning home. In most Azerbaijani versions of this story, the hero is identified as Shāh Esmā’il I (r. 907-30AH/1501-24), founder of the Safavid dynasty in Iran and also remembered as a poet.

The dāstān of Shāh Esmā’il and Golzār Khānum is a typical story with formulas and folkloric motifs, such as the miraculous birth of the hero, here Shāh Esmā’il; his encounter with his destined beloved while hunting a gazelle, love, and separation, and finally the journey and the reunification.¹⁰

“Shāh Esmā’il” is an excellent example of multilingualism in the Khorasani dāstāns. Rowshan narrated the prose passages in Persian and sang the verses in Khorasani Turkish;¹¹ Yegāneh also narrated the prose in Persian and sang most verses in Turkish with some of his compositions in Persian; Mokhtār performed both prose and verses in Khorasani Turkish. Outside Khorasan, “Shāh Esmā’il” and other dāstāns in the bakhshi repertoire are most often performed entirely in a Turkic language.

Most of the poems in the dāstān Shāh Esmā’il are sequences of quatrains, which are usually from 2 to 9 quatrains, presented by the bakhshi as words of a protagonist and separated by instrumental interludes. The poems are either in the syllabic meter characteristic of folk poetry in Turkic languages, which are lines of eight syllables (usually two groups of 4, separated by a caesura) or eleven syllables (grouped either as 6 + 5 or 4 + 4 + 3); or in the 15-syllable quantitative *ramal* meter, a Persian meter adapted by Turkic-language poets such as Azerbaijani, Chagatay, and Ottoman Turks (Blum, 2006). Yegāneh for his Persian *chahārbeytis*’ (quatrains) composition uses the 11-syllable quantitative *hajaz* meter, suited for *chahārbeytis*.

¹⁰ The ending of *dāstāns* can be sad or happy. The story of Karam and Asli for example, a Muslim boy and a Christian girl, ends with the death of both in the bridal chamber.

¹¹ Rowshan’s entire performance is available online and can be accessed by the QR code in the book *Shāh Esmā’il and his Three Wives* (Youssefzadeh, Blum, 2022).

Some of the quatrains are easily identified as specific genres such as the *monājāt* (an intimate prayer) (Youssefzadeh, 2018), in which the singer or speaker asks God for assistance; the *jang-nāme* (war song), in which the hero threatens his enemies; and *gharibi*, Persian quatrains in which the singer complains of being a “stranger” (*gharib*), separated from home and family.

The poems are sung to different melody types, generally linked by a standard refrain line and sung to a single melody type. Vowels, syllables that are not counted in the 8, 11, or 15 syllables, such as *āy*, *ey*, *azizam* (my love), *akh*, *yare* (lover, companion), *jān* (soul), *khodā* (God), *amān* (grace), some of which do not carry lexical meaning and are used in both Persian and Turkish languages, are essential in the act of performance. They can appear at the beginning, in the middle, and at the end of the verse, express the singer’s or his protagonist’s emotions, and are sometimes highly ornamented.¹²

Yegāneh’s usual practice in performing *dāstāns* was to compose several Persian *chahārbehtis* himself on topics suited to the episodes in which he performed them. In a sequence of quatrains, he could perform some in Turkish and others in Persian. We are not aware of other *bakhshis* who have emulated Yegāneh.

For example, in a dialogue between the vizier and the prince Esmā’il who is now in love with *Golzār*, the vizier asks the prince for the cause of his “agitation” (*moshavvash*), and they exchange quatrains, with the vizier singing in Persian and the prince in both Persian and Turkish:

(*ay*) *vazir goftā ke ‘ey shir-e sarafrāz*
the vizier said, ‘Oh exalted lion
bayān kon sargozasht-e khish rā bāz
express your adventure, recount it;
cherā gardi dar in ensān moshavvash
why have you become agitated?

The prince, in response to him, inserts the Turkish verb *istērām* (I wish for) at the end of his first quatrain in Persian:

(*ey*) *‘azizān man khodāydan lotf-e ehsān istērām*
Oh my dears, I am wishing for God’s goodness and mercy
khaste-ye zāram vali dard o darmān istērām
I am exhausted and mournful but am wishing for a cure for pain
bolbol-e bi khāne mān-am bāgh-e golzār istērām
I am a homeless nightingale wishing for a garden of flowers

¹² In the transcription of verse, we place parentheses around vowels and repetitions of words, to help readers recognize the 8, 11, or 15 syllables.

gohar-e la'l-e badakhshān tā falak kar istərəm
From the sky, I am wishing for Badakhshan's rubies

He then inserts the Persian words *sodāy-e 'eshq* (passion of love) in his second quatrain, in Turkish, finishing with a Turkish line:

dəşdər o hər dām qolaqimə yetər sodāy-e eşq
Every moment I hear the sound of the passion of love
cane ma di təşnəleq yerdə bəsi sodāy-e eşq
I am thirsty, I long for the passion of love
çixmiq aq diləm çahə zanaxdan istərəm
I want to come out from the well of your chin

He returns to Persian to confess that

(ay) nabudam pish az in man 'āsheq-e yār
Before this I've never been in love
nabudam dar kham-e zolfash gereftār
I haven't been caught in the curl of her hair

Yegāneh often uses topics and images from classical Persian and Turkish poetry in his chahārbeytis, such as the dimple in the beloved's chin resembling a well (*chāh-e zanakhdān*) in the line above.¹³

In his performance of “Shāh Esmā‘il,” several of Yegāneh's chahārbeytis have narrative content, a striking departure from the norms of the bakhshi's performance practice. Yegāneh takes numerous liberties with the meter of his composition of his Persian chahārbeyti, 11-syllable *hazaj* meter. He often ignores the difference between long and short syllables required for this meter as he sings his verses. Often he sings the chahārbeytis in his performance of “Shāh Esmā‘il” with a tune called *Jabbār*, which is commonly used for singing syllabic verses in Turkish or Kurmanji Kurdish (many of them recounting battles of rebels and outlaws), in which the eleven syllables are grouped as 6+5.¹⁴ Yegāneh's performance of this tune departs from this norm. The *Jabbār* tune can also be used with mystical poems (Youssefzadeh, 2002: 175–178).

¹³ The dimple is described as an apple in a line from Hāfez's (1380/2001) ghazal no. 2: *mabīn be sib-e zanakhdān ke chāh dar rāh ast* (“don't look at the dimple [apple] on the chin, that way leads to the well”).

¹⁴ For one strophe of a Kurmanji song mourning the warrior Serder Êvez Xan, who led a rebellion against the Russians in the 1880s, see Blum, 2008: 274–276. The bakhshi Sohrāb Moḥammadi sings the song on the CD, Moḥammad 2016, track 1. Sohrāb also used the *ābang* known as *Serder Êvez* in composing a tribute to his son Hüseyn, who fought in the Iran-Iraq War of the 1980s (lyrics with translation in Youssefzadeh, 2008: 287–288).

In the figures below (Youssefzadeh, Blum, 2022: 88–91), Figure 1 is the first line of a Persian *chahārbeyti* that Yegāneh sang to the rhythm, notated in Figure 2. The rhythmic pattern of *Jabbār* (Figure 2a) has short (S) and long (L) durations that do not correspond to those in the quantitative 11-syllable *hazaj* meter characteristic of *chahārbeyti* (seen in Figure 1).

Figure 1. 11-syllable *hazaj*.

S L L L S L L L S L L
 ~ - - - ~ - - - ~ - -

Ma-rā tā nā-le dar qom-ri-ye zār e
 I am lamenting as a mournful ringdove.

Figure 2. *Jabbār* rhythm with one Persian and one Turkish verse.

(a) the rhythm in note values: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

(b) with a Persian verse: *do-por-del ro su- ye ham ā- va-ri-dan*

(c) with a Turkish verse: *rəhm ey -lə- yin göz-dən a- xər ya-şi-mə*

Translations:

(b) two brave [fighters] facing each other

(c) have mercy on the water that flows from my eyes

The *Jabbār* tune can be heard in Youssefzadeh and Blum (2022: 194, audio Y12) where Yegāneh sings five quatrains in Khorasani Turkish and a Persian *chahārbeyti*. Below is the poem with its English translation. At this point in the story Shāh Esmā'il urges Pari Khānum, who is the second woman he encounters during his journey, to tell him the name of her brothers and her secret.

Turkish quatrain

(*Ay*) *Həsəndor Həseyndor, Heydərdor Səfdər (ey*

They are Ḥasan, Ḥoseyn, Ḥeydar and Safar,

Əsəddur Akbərdur keçəsi Qəmbər

Asad, Akbar, and the youngest Qambar

söygülə gedərsən İstəmbul gedər

you follow your lover to Istanbul, she goes from there

emdədə gedərsən saq yolə gedir

If you are going to help, you are on the right path

Persian *chahārbeyti*¹⁵

(*Āy*) *ma-rā tā nā-le dar qom-ri-e zār-e*

I am lamenting like a mournful ringdove

¹⁵ Can be heard on audio (Youssefzadeh, Blum, 2022: 194–195, audio Y12).

ke dar sarve qadat bāshad gereftār
 who is captured by your cypress-like stature
Agar hast dar delat darde nahāni
 If in your heart there's a hidden pain
Begu bā man, ke sāzam jānfeshāni
 Tell me, that I may sacrifice my life for it

Refrain:

Morādat az del o jān barāram
 I will fulfill your wishes from my heart and soul
cho gohar az tahe daryā barāram
 like a gem I'll bring from the bottom of the sea.

CONCLUSION

To conclude, I shall say that the interlinguistic intertwining in songs has been central to musical practices in the Persianate world. However, in the 20th century, enforced secularization and the nationalistic ideas of one language, one nation, and one race (Manāfzadeh, 2009: 149–227) represent a change from the ways these kinds of music used to be performed. In Central Asia, for example, after the establishment of Soviet rule in the decade following the Bolshevik revolution of 1917, there were growing political sensitivities about languages and nationality. For example, to perform *shashmaqom* (the canonical Central Asian repertoire of six modes), the musicians used to learn both classical Persian and Turkish poetry (Rumi, Hāfez, Fuzūli, Navā'i, etc.). In Bukhara, in Uzbekistan, nearly all the poetry of *shashmaqom* was in Persian. But then governments insisted that the Uzbek *shashmaqom* should only have Chagatai and Uzbek poems and Tajik *shashmaqom* only Persian poems (see During, 1993: 35–36; Rapport, 2014: 64–69). That is also what happened in Turkey and the Republic of Azerbaijan. These political ideologies changed how these repertoires were originally performed.

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MEDJEZIKOVNA PREPLETANJA V PESMI: DĀSTĀN V REPERTOARJU PEVCEV IRANSKEGA KORASANA

Zaradi stoletja dolgih stikov in intenzivnih kulturnih izmenjav med govorci turških in iranskih jezikov je Korasan postal pomembna pokrajina za premisleke o medjezikovnem prepletanju v pesmih. Korasan, največja pokrajina v severovzhodnem Iranu, je stoletja vključeval dele današnjega južnega Turkmenistana in zahodnega Afganistana. Za pokrajino je zlasti na severu značilna velika etnična raznovrstnost. Najvidnejše etnične skupine so poleg Perzijcev korasanski Turki, severni (kurmanski) Kurdi in Turkmeni. Razen Turkmenцев, ki so sunitski muslimani, so prebivalci severnega Korasana šiitski muslimani.

Prispevek obravnava turški dāstān ali hekāyat (v perziščini oz. arabščini »zgodba« ali »pripoved«), žanr, ki je zelo pomemben v glasbenem repertoarju korasanskih pevcev, poznanih kot bahši; ti so, tako kot 'aşıq iz Azerbajdžana in bagşy iz Turkmenistana, poklicni ali polpoklicni glasbeniki z bogatim repertoarjem zgodb. Korasanski bahşiji so nastopajoči umetniki, katerih vloga vključuje »medjezikovno prepletanje« v pesmih, predvsem v dāstānu.

Dāstān je dolga pripoved v prosimetrični obliki, v kateri se deli govorne proze izmenjujejo s péto poezijo, ki jo spremlja dotār, lutnja z dolgim vratom in dvema strunama. Žanr ima številne značilnosti, podobne drugim epskim izročilom po vsem svetu. Z redkimi izjemami so verzi korasanskega dāstāna v korasanski turščini, prozna pripoved pa je bodisi v tem jeziku, v perziščini ali severni kurdsčini, odvisno od občinstva. Bahşiji pogosto prihajajo iz etnično mešanih družin kurmanskih Kurdov, korasanskih Turkov in Perzijcev, in pojejo v teh jezikih. Razširjene medetnične poroke med temi skupinami prispevajo k dvojezičnosti in trijezičnosti bahşijev. Turkmenski bagşiji pojejo samo v turkmenščini, čeprav nekateri, v Iranu živeči turkmenski glasbeniki, znajo perzijsko tako dobro kot turkmenščino, vendar pa je v petju ne uporabljajo.

Korasanska turščina, ki je prevladujoči jezik dāstāna, sodi v oguško skupino turških jezikov; nemški jezikoslovec Gerhard Doerfer jo je opisal kot ločen jezik, ki je po strukturi med azerbajdžanščino in turkmenščino, vendar pa je bližje azerbajdžanščini. Repertoar korasanskega bahşija je tesno povezan z azerbajdžanskim aşıqom in turkmenskim bagşyjem, zato verze iz teh jezikov včasih prilagodi korasanski turščini. Ko npr. bahši med nastopom izvaja dāstān po litografskem besedilu v turkmenščini, prozne dele povzema v perziščini in verze prilagaja korasanski turščini.

Ta prispevek obravnava več izvedb dāstāna »Šah Ismail in Golzar Kanum«, ki je dober zgled večjezičnosti v korasanskih dāstānih. Pripoveduje o namišljenih romantičnih dogodivščinah safavidskega kralja iz 16. stoletja – šaha Ismaila II., ki ga želja po ponovni združitvi z Golzar pripelje do srečanja še z dvema ženskama. Po vrnitvi domov se poroči z vsemi tremi.

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