

METRE OF TALYSHI FOLKLORE COUPLETS

Abstract

One of the most important features of Talyshi folklore couplets is their poetic metre. This poetic metre has caused music and a special effect to be present in these poems. This article tries to provide a picture of the metre of this poetry format, which is, of course, the most widely used poetry format by examining the metre of Talyshi folklore couplets. In this article, first the subject of the syllable (part) and its Scansion and then the Scansion of the elements of a Talyshi poetry sample has been addressed. In the following, the explanations about the metre of the Talyshi poem, and the metre of the couplet format is analyzed. The present study shows that the folklore couplets recorded in South Talysh are divided into two parts of 11 syllables and 7 syllables, which the first case (11 syllables) is much more and more impressive. This article has been written with the help of library resources and analytical methods and the sample of folklore poems used in it is also the result of the author's field research studies.

Keywords: *folklore poetry, metre, Talyshi, couplet*

Introduction

The couplet, which is also referred to as a song in Persian literature, is one of the most widely used forms of poetry in Talyshi poetry. Besides the fact that is widely used by Talyshi poets, this format is also the main format of Talyshi folklore poems in the three dialectal regions of Talyshi language. One of the challenges facing researchers in the field of Talyshology is the poetic metre of these poems. The metre of a couplet poem has caused music and a special effect to be present in these poems so that the metre and reading of these poems can be more easily preserved in the narrator's mind, but recognizing and classifying it based on the traditional principles of Persian poetry cannot meet the needs of poets and researchers in the field of Talyshi poetry. Because the short and long syllables and the phonetic nature of these poems make it impossible to sing or read them based on traditional prosodic.

Parviz Natel Khanlari is one of the researchers who has done extensive research on folklore songs (Tehran). In his research, there are two very important points regarding the metre of such poems: A) These songs have an exact metre. B) The metre of these poems is not "prosodic"; It is based on rules other than prosodic. studies of the metre of Talyshi poetry shows that southern Talyshi songs (couplets) have syllable metre. Of course, there is no special order in the number of syllables.¹ In Talyshi they are often sung.²

Due to the rhythmic nature of folklore poems, the transmission from one person to another and from generation to generation has been better accomplished. Moreover, because "folklore presents the clearest and most clichéd forms of poetry, which is especially suitable for examining structure." (Jakobson,

¹ Natel-e xanlari, Parviz, [vazn-e sher-e amiyane-ye farsi] The metre of Persian folklore poetry, Tehran, tous, 1994, p. 68-9.

² Rezayati Kishah khaleh, Moharram, taammoli digar dar fahlaviyate sheyx safi'ddin-e Ardabili, n'shriye goyesh shenasi, 1384 Esfand, N 4, p 128-146.

1960:369); For examining the metre of Talyshi poetry We have gone to this sample of poems to. "Folklore offers the most clear-cut and stereotyped forms of poetry particularly suitable for structural scrutiny."³

Before dealing with the metre of southern Talyshi folklore poems, it is necessary to introduce the syllables of Talyshi language in the study area. By specifying the role of syllables in prosodic, the vowels among the speakers of the study area are also shown by example. In the following, a picture of the syllabic scansion of a sample of Talyshi folklore poetry is presented and then the metre of Talyshi poetry is analyzed.

It is noted that; Due to the fact that researchers in the field of Iranology have not researched Talysh literature, especially in its folklore section, very few analytical sources are available to researchers in this field, except for a few thesis and academic articles.

Research background:

So far, no specific source has dealt with the metre of Talyshi's poem and only in some thesis and articles these topics has been mentioned. Including:

1. Master Thesis which is called "Study of Songs and Its Types in Southern Talyshi", University of Gilan, Fereshteh Aliani, September 2014
2. Article which is called "Linguistic and Content Characteristics of South Talyshi Folklore couplets", Fereshteh Aliani and Dr. Firooz Fazeli, Journal of Persian Language and Dialects, No. 2, 2016
3. Master Thesis which is called "Content Study of Central Talyshi Folklore Poems - Case Study: Kharjegil Asalem", University of Gilan, Yaser Karamzadeh Haftkhani, August 2017

1. Syllables and scansion⁴

To know the syllable (part) in the poem, try to identify it with the symbols of - "long syllable" and U "short syllable"; First we have to get acquainted with the vowels and consonants of the Talysh language. In the Talysh language, the southern dialect (Aliani species), there are 8 vowels, which are: i-e-a-ā-o-u-ü-ə⁵

I	Ispi ⁶	White
E	Ište	To get up – Rising
A	Vate	We ave
Ā	Āvinde	To show
O	Bok	Lip
U	Ume	Come
Ü	Čü	Wood
ə	bəsk	Skewer

According to the definition of the word syllable (part); A set of sounds consisting of one vowel and one or two or three consonants; It can be concluded that the number of vowels of a word indicates the

³ Jakobson, R. 1960. Linguistics and poetics. Style in language, ed. by T. A. Sebeok, 350-377. Cambridge, Ma.: MIT Press. P 369.

⁴ The word scansion means to fragment and in the term of the science of prosodic is Segmenting the verse into short and long syllables.

⁵ Rafei-e Jirdehi, Ali, [vake-haye zaban-e taleshi] Talysh language vowels, majale-ye Talesh shenasi, N 3, Rasht, November 2001

⁶ In this paper, the Cambridge transliteration system (I J M E S TRANSLITERATION SYSTEM FOR ARABIC, PERSIAN, and TURKISH) is used.

number of syllables. Each syllable is performed in one breath or one exhale, which there is a pause between each of them.⁷ A syllable (part) in the Talysh dialect is a phonological sequence consisting of one vowel, or one vowel and a maximum of three consonants. The vowel is the center (or core) of the syllable. If the vowel is removed, there will be no syllables left.⁸ In other words; A syllable is one of the components of speech that arises from consonant and vowel.⁹ To find the metre of the poem, after rewriting the poem to the prosodic line, we will divide it into scansion syllables.

Whenever a special order is established between sets of short and long syllables (feet); The words are rhythmic and melodic.¹⁰ The spelling of prosodic is the Registration of vowels which means that it is based on spoken letters, not written, therefore, we write what we hear, not what we see, or what is in the line.¹¹

In most examples of Talyshi folklore poems, the syllables that make up the two hemistichs of the poem are in harmony with each other in terms of number.

This harmony has an order consisting of regular parts of three or four syllables, which in the term of prosodic are called a foot.¹² For example, the number of syllables in a stanza can be 4, 4, and 3.

səbi sāra gəla tə ni žani čir talāri xətira mən nāvari vir ¹³	Oh, morning star that you shine. You are resting on top of the hall and you do not remember me.
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U - - U / U U U - / U - -
U - - - / - U - - / U - -

As we see in the example above; Each stanza is divided into three parts (foot), the first two foot include 8 syllables (two foot of 4 syllables) and one foot of 3 syllables.

Of course, it should not be overlooked that in a few verses, the number of syllables of the two stanzas are not exactly equal. These examples in the form of couplets are very rare, but they are plenty found in songs, especially children's songs.

An example of the difference between feet in a single couplet:

Bandi bəni gəl bəbi doməni nərgəz Bə hasrat bəmeri bo nedam hərgəz	If you are a flower at the mountaintop, or a daffodil at the hillside Even if you die in regret, I will never let you smell me
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The syllable scansion and reading of this couplet show that the number of syllables in the two stanza and also the feet in each stanza are different.

- - U - / - U - / - U - / - -
U - - U / U - - U / - - -

As can be seen; The first stanza has 4 foot and 12 syllables in the following order:

⁷ Shamisa, S, Aruz va qāfiye[Prosodic and rhythm], Payame Noor University, Tehran , 1383. P:8/117.

⁸ Sheix sang tajan.š, [tosife vaj šenāsi-ye güyeš-e Tāleši dar hoze-ye vāj ārā-i] Phonological description of Talyshi dialect in the field of phonology, güyeš šenāsi,1386,number6,p.68.

⁹ Rafi-I . A. [Namāhang <Arüz>],Université de Strasbourg, Département d'études persanes,P.2

¹⁰ šamisā, S. [Aruz va qāfiye], Payame Noor University, Tehran , 1383. P:17.

¹¹ The same source, P:9.

¹² Rafi-I . A. [Namāhang <Arüz>],Université de Strasbourg, Département d'études persanes,P.4

¹³ Mrs.Faridi, Fatemeh. 65 years old, Fouman county, Tusa kila Village, Aliyān,2003

The first foot is 4 syllables, the second foot is 3 syllables, the third foot is 3 syllables and the fourth foot is 2 syllables.

The second line of this couplet has three foot, which each in order has 4, 4, and 3 syllables. Of course, in this sentence, the first foot can be called 3 syllables, and the other two foot can be called 4 syllables, which in any case represents 11 syllables.

2. Metre

Talyshi folklore poems have their own proportions in terms of melody, which can be read according to the metre of Persian and Arabic poetry. There is a certain metre, order, and proportion in the sounds of the poem. This order and proportion have a special quality for each ethnic group.¹⁴ But this metre is palpable phonetically and verbally and it cannot be considered according to the syllabic scansion of Arabic and Persian poetry.

Meanwhile, some of them are not very compatible with formal prosodic in terms of metre. As some of the foots of its stanza are apparently read as "Faelaton" and sometimes "Ma'olaton" instead of "Mafaolin". For this reason, those who have gone to the analysis of this type of poetry only with the criteria of formal poetry and prosodic rules have not

found them free from imperfection.¹⁵ The metre of a song¹⁶ or couplet or fahlavi is "Mafaelon Mafaelon faolon".¹⁷ Of course, due to the phonetic nature of local languages, including the language of Talyshi, this rule cannot be considered the same for Talyshi poetry. Even, it can be said that these poems are "readable" as the metre above. Perhaps a reader or a Talyshi speaker can easily ignore the basic syllable of the couplet and read it as the metre above.¹⁸

In a general division, based on the syllable count, the southern Talyshi folklore poems can be divided into two categories: 11 syllables, which include the format of a couplet, and couplets of 4, 5, 6, or 7 syllables which appear in the format of songs. In this research, the author has named these folklore couplets in terms of metre into two parts: an 11-syllable couplet type and a 7-syllable couplet type.

3. Metre couplets

Talyshi folklore couplets can be read in prosodic metre, but this does not mean that they were singed in the same metre or specific poetical metre. In addition to being phonetic, the poets of such poems did not pay attention to the specific metre and format - even influenced by Persian poetry. Reading of some folklore couplets can be done both in the poetical metre of Ramal and in the poetical metre of Hazaj. In general, the poetic formats of local couplets throughout the regions of Iran are based on climatic, characteristics, emotions and issues of life of the people of each village, and its poets have never desired to find poetic forms or prosodic metre. These couplets are full of spiritual purity and elegance, which are expressed using local dialects and often original vocabulary.¹⁹

¹⁴ Shamisa, S., [Aroz va qāfiye] Aroz and rhyme, Payame nouri University, 2004, p: 6.

¹⁵ Karamzadeh, Y., [Barrasi-ye mohtavāyi-ye aš'ār-e folklorik-e Tāleši. Nemone-ye moredi: Xarjigil-e Asālem, Tāleši-ye markazi] Content Analysis of Central Taleshi Folklore Poems (Case Study: Kharjigil Aslam District (MA), University of Guilan, Unpublished, Rasht 2017, p: 24.

¹⁶ . The meaning of the song here is in the format of a couplet.

¹⁷ Shamisa, S., [Aroz va qāfiye] Aroz and rhyme, Payame nouri University, 2004, p: 48.

¹⁸ Karamzadeh, Y., [Barrasi-ye mohtavāyi-ye aš'ār-e folklorik-e Tāleši. Nemone-ye moredi: Xarjigil-e Asālem, Tāleši-ye markazi] Content Analysis of Central Taleshi Folklore Poems (Case Study: Kharjigil Aslam District (MA), University of Guilan, Unpublished, Rasht 2017, p: 34.

¹⁹ Elhāmi.F [vižegihā-ye sāxtāri va adabi-ye dobeyti hā-ye Sistān], viženāme-yeāvaha va navāhā va āšar-e āme dar farhang-e mardom-e Irān, 3 year, Number 7, 1394, p: 241

However, sometimes in some Talyshi couplets, we can find a stanza or a couplet that can be read exactly at the metre of the prosodic. Example:

Bəjāri derira əştan takon dey əştə dasi lila bar mən noşon dey ²⁰	You are working on the farm and you are shaking yourself You show me your hand tattoo
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Of course, it should not be forgotten that often these poems, which are apparently in the poetical metre of Hazaj or Ramal, etc can also be read in the poetical metre of Hazaj. Therefore, the metre of these poems cannot be considered based on the rules of prosodic.²¹

The scansion of the sample of South Talyshi folklore poems shows that these poems have two metre categories. One group is 11 syllables and the other is 7, 6, 5 and 4 syllables.

The important point is that some 11-syllable couplets can have one syllable more or less. This point, which is rarely seen, may have arisen according to the mood of the narrator's reading. Because the narrators of these poems, especially those who sing these poems with tune, sometimes add or subtract sounds or sounds to it.

Couplets of 11-syllable:

Xalxāl ²² i sifima bandi noa var Māsāl ²³ i pārčema, Rašt ²⁴ i samāvar Samāvari boa az ro bəkarəm Yāri bibafāyi az čə bəkarəm ²⁵	I am a Khalkhal apple and the usual snow on the mountain I am a Masal cloth and Rasht samovar Bring the samovar to me to polish it What should I do with unfaithfulness of my love?
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Səbi sāra gəla təni žani čir Talāri xəтира mə nevari vir Haf sāl viva bəvi haf sāl tava gir Badaz čārda sāl tə bāy ba čəmə vir ²⁶	Oh, morning star that you shine You are resting on top of the hall and you do not remember me Being widowed for Seven years and having fever for seven years (sick) Remembering me again after fourteen years
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Səqa dār bəlanda razak negerə Qalam bar kəqaza markab negerə	zelkova carpinifolia tree is tall and the grapes do not twist around it
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²⁰ Narrator: Mrs.Faridi, Fatemeh. 65 years old, Fouman county, Tusa kila Village, Aliyān,2003

²¹ Natel Xanlari, Parviz, [vazn-e sher-e amiyane-ye farsi] The metre of Persian folklore poetry, chap-e dovvom, Entesharat-e Toos, Tehran, 1994, p: 136.

²² Khalkhal is a city in and the capital of Khalkhal County, in Ardabil Province, Iran.

²³ Masal is a county in Gilan Province in Iran.

²⁴ Rasht is the capital city of Gilan Province, Iran. Historically, Rasht was a major transport and business center which connected Iran to Russia and the rest of Europe, and because of this was known as the "Gate of Europe".

²⁵ Narrator: Mrs.Faridi, Fatemeh. 65 years old, Fouman county, Tusa kila Village, Aliyān,2003

²⁶ From the same narrator

Har kas čəmə yāri baqal bigerə Zəmoson sar bəna bəhār bəmerə ²⁷	The pen is smooth on paper but the paper does not take the ink Whoever that embraces my love Winter gets sick and spring dies
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In general, about the metre of the southern Talysh folklore couplets should be said that; 1. They are often composed in 11 syllables, and by shortening and lengthening the syllables, they are sung on the metre of "Mafailon, Mafailen, Faolon" and in the poetical metre of Hazaj²⁸. 2. A very small number of these couplets can be read in prosodic metre.

3. These couplets are often sung with music and the rhythm of their singing in the poem can be the reason for keeping their metre.²⁹

Couplets of 7-syllable:

The 7-syllable type of couplets is very rare in Southern Talysh, but in Northern Talysh (Anbaran Ardabil and the Republic of Azerbaijan) there are two groups of couplets that are different in terms of prosodic metre. The first group, like the central and southern Talysh couplets, are eleven syllables. The second group are the seven syllables which are known as bāyāti. Of course, it should not be overlooked that in Northern Talysh, bāyātis are also used in songs that are singed and performed as Tarji'band.³⁰

Example of a 7-syllable couplet in Southern Talyshi:

Moloma ko Moloma ko qašanga Moloma ko bələnda Molom šašqāla vašqāl Yārəm be bəšam bə Xalxāl ³¹	Mulum Mountain Mulum Mountain is beautiful Mulum Mountain is high Mulum is witty and frisky Oh my love, let's go to Khalkhal.
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It should be mentioned that; these couplets which each stanza has 7 syllables, are often not spoken alone, but are mostly performed in the form of songs. This is while 11-syllable couplets are sung alone and independently - to express the narrator's feelings - and their next priority is to use them in songs.

Some poems, such as children's, work, and love poems, are not sung in the poetical metre of Hazaj. The metre and melody in the poems are intertwined with the stanza and verses so that the narrators do not change the metre and melody (rhythm) in their reading. In other words; The rhythm of a poem cannot be changed to the narrator's desires. There is a metre in these poems that is carefully observed, but this

²⁷ From the same narrator

²⁸ . Mahyar, Abbas, [Aroz-e Farsi] Persian Prosodic, Ghatre Publishing, Tehran, 1376, P: 88.

²⁹ Alyani, Fereshte and Fazeli, Firouz, [vizhegi-ha-ye zabani va mohtavayi-e dobeyti-ha-ye amiyane-ye Taleshi-ye jonobi, nashriye-ye zaban-e farsi va goyesh-ha-ye irani] Linguistic features and content of South Talyshi folklore couplets, Persian language and dialects publishing, Year 1, N 2, Rasht, 1395, P: 50-149.

³⁰ Tarji'band: It is a form of Persian poetry that consists of multi-couplets that are of equal metre and uses a repetitive verse to connect these lyric poems to each other.

³¹ Mr. šahbāzi, Isā. 75 years old, Fouman county, Zudel Village, 2004

metre, like the metre of Persian literary poetry, does not follow the rules of prosodic.³² Furthermore, some stanza of the verses used in the poems have equal beat and some are uneven, which sit in the right place by shortening and raising the syllables by the singer. In fact, beat is considered as a mental event that is shared between players or musicians, which makes it possible to synchronize body movements, such as clapping as well as phonetic movements. Such as syllable sentences.³³

Therefore, those poems that have been sung in the form of couplets have 11 syllables. couplets with less than 8 syllables can be viewed in two ways; A) In the strophe verses (repetend) of the songs B) Verses related to some children's poems, lullabies, etc. As for the 8 syllables, the procedure is such that sometimes a stanza of these 8 syllables a syllable may have far more syllables. The elements related to the scansion of each poem are created according to their musical rhythm.

Conclusion

One of the first steps for recognizing prosody and rhyme in Talyshi poetry is to recognize the role of syllables. For knowing the syllable (part) in Talyshi poetry, we must first get acquainted with the vowels and consonants of the Talysh language. There are 8 vowels in the southern Talysh language (Aliani species) which are; i-e-a-ā-o-u-y-ə.

In Talyshi poetry, the syllables that make up the two stanzas of the poem are in harmony with each other in terms of number. For example, the number of syllables in a stanza can be in the three elements of 4, 4, and 3 syllables.

The scansion of the sample of Southern Talyshi folklore poems shows that these poems have two metre groups: 11 syllables, which include the couplet format, and the second one is 4, 5, 6, or 7 syllable couplets that are seen in the poem format.

Talyshi folklore couplets can be read in prosodic metre, but this does not mean that they were sung in the same metre or specific poetical metre.

Some poems, such as children's, work and love songs, are not sung in the poetical metre. The metre and melody in the poems are intertwined with the stanza and verses so that the narrators do not change the metre and melody (rhythm) in their reading. in other words; The rhythm of a song cannot be changed to the narrator's desire.

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³² Natel-e xanlari, Parviz, [vazn-e sher-e amiyane-ye farsi], The metre of Persian folklore poetry, Tehran, tous, 1994, p: 68-9.

³³ Andy Arleo. Do children's rhymes reveal universal metrical patterns?. Peter Hunt. Children's Literature: Critical Concepts in Literary and Cultural Studies, vol. IV., Routledge, pp.39-56, 2006. / p: 8.

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