Khele: The Sign of the Talesh People's Awareness of Nature and Its Sounds

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INTRODUCTION

The Talesh people of Iran are an ethnic group who primarily live in the county of Talesh, in Gilan province, on the southwestern coast of the Caspian Sea.[1] Talesh county is divided into four regions: coastal, plains, foothills, and mountains (Bazen 2015). The eastern coastal region runs along the Caspian Sea, and most of its people make their living by fishing. The western region of Talesh is mountainous, and its people mainly do summer ranching. The foothills region is for winter ranching, and the plains are used primarily for farming (Shokouri 2003). In these places, Talesh women and men perform khele, a multi-syllable, melodic and rhythmic whoop, to communicate outdoors or to scare wild animals, such as boars, bears, lynxes, jackals, and leopards (Video 1 and Audio 1).

Traditional calls have historically had a communication function, sending messages or signals over long distances in mountainous regions. These calls have been used for communication with animals or between human individuals or groups. They have had practical, entertainment, and symbolic functions (Niles 1992; PughKitingan 1992; Vissel 2002; Ivarsdotter 2004; Gende 2010). Over time, some calls are transformed and gain new meaning and context. For example, some calls have entered social meetings, family gatherings, and musical performances, becoming a medium for entertaining people, communicating nostalgia, and reflecting cultural values (Toelken 1995; Thompson 1996; Fahmy 2016; Wise 2016). Likewise, some of these traditional calls have become national or regional symbols (Smith 1994; Ling 1997). The calling tradition literature investigates the functionality, technicality, aesthetics, acoustics, and transformation of calls. This literature also examines the role of calls in the discourses of identity, nationality, and ethnicity. In my study, I focus on khele, addressing how sounds contribute to creating a cultural practice for a community.

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1. Another group of Talesh people also live in Azerbaijan.

Figure 1. Women working in the rice fields of Asalem, Talesh, Iran. Photo by Naser Riazi.

Figure 2. Fishing season in Caspian Sea, Talesh, Iran. Photo by Negin Amini.

Figure 3. Ranching in the winter, Talesh, Iran. Photo by Shabab Golchin.
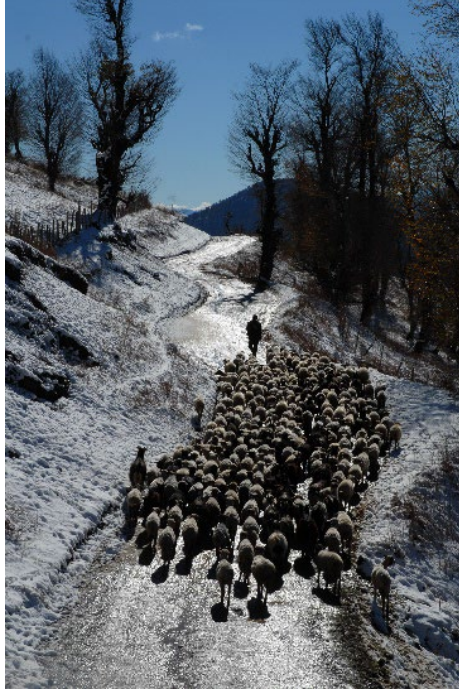
Figure 4. Ranching in the winter, Talesh, Iran. Photo by Shabab Golchin.

Figure 5: Ranching in the summer, Talesh, Iran. Photo by Shabab Golchin.

Video 1. Khele in everyday life. This khele has been performed in the countryside of Talesh and has a communication function to send a message over a long distance. Here, the performer is asking someone to bring something for him. Video: Sajjad Behroozifard.

Khele was initially developed in the context of Talesh's geography, responding to the occupational needs of people working on farms, ranches, mountains, and the sea. Over time, khele has been performed in local concerts, popularizing nostalgic memories of rural life (Video 2). I argue that nostalgic khele is a response to urbanization, since modern telecommunication technologies have reduced the occupational need for khele in everyday life. At the same time, migration to urban areas has made khele performance a nostalgic re-experience of the rural lifestyle for those Talesh people who have left the countryside for the city.

Video 2. Khele at a cultural event. Here is the performance of khele as an icon of Talesh's rural lifestyle[i] in the Third Running Water Festival, 2018. Khele performer: Morteza Parvaei; singer: Shahram Arayesh; composer: Mehrab Masrour; lyricist: Lida Mozafari Siamakani.

Khele involves two performers, a sender and a receiver. Structurally, khele generally has two sections (a call and a response) with each section containing three parts. The first part is non-verbal singing, imitating environmental sounds. The second part is verbal and carries the message. The third part, like the first, is a non-verbal singing of imitated sounds. The sequential performance of these three parts makes a call or a response section (Figure 6). Diverse variations of khele are based on the context of performance. For example, khele may be performed in one section (only a call) with one performer. Or, the call or response may be performed in one, two, or three parts, based on the performer's desire. The duration of the general form (both call and response) is usually around thirty seconds, but the duration varies depending on the length of the message. The message carries various sentences based on the context of the khele.

Audio 1 is an example of khele in the everyday life of the Talesh people. Here, the message is "Amara Bomona, Amara Bomona," which means "wait for us, wait for us," and then the man performs a non-verbal part. This khele has only the first section, the call, which is ten seconds long. In comparison with the suggested structure, this call has no non-verbal part at the beginning. It begins with the message part and then the man performs a non-verbal part.

Audio 1. Khele in everyday life. Recorded by Armin Faridi Haftkhani in "A Musical Anthology of Talesh," compact disc.
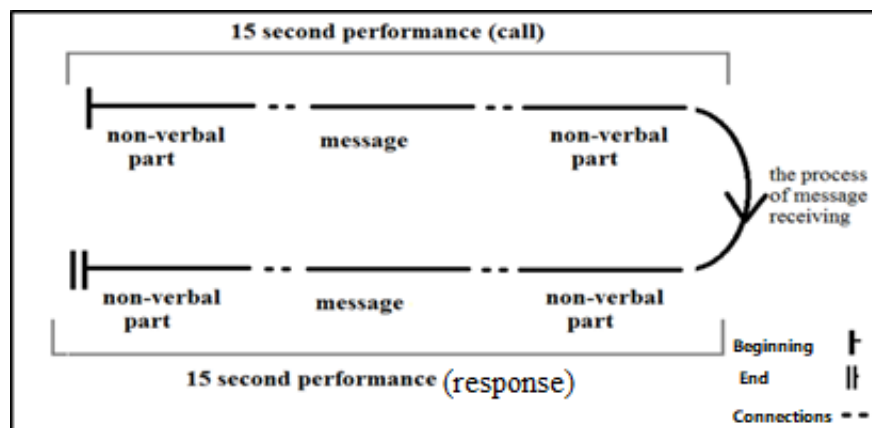

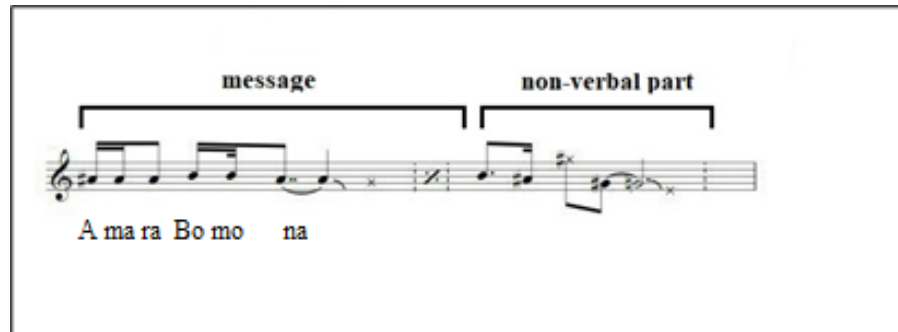**Figure 6.** My proposed figure (the general structure of khele).

Figure 7. Transcribed khele (Audio 1).

Figure 7 is the transcribed khele performed in audio 1. I have used staff notation as it is applied to transcribe regional music in Iran[2]. There are two different ways to conjoin two notes. One conjunction is a direct leap from the first note to the next. In this case, the two notes are the only ones performed, and intervening pitches are not heard. The other type of conjunction is where all or some of the intervening pitches between two notes are performed in a vocal slide. In my transcribed khele, the slur lines indicate the second type of conjunction, with the vocal slide.

Khele is performed for two purposes: as a medium of everyday life (its original context), and as a historic view of Talesh's rural life. On the occasion that khele is used as a medium for everyday life, the messages might be "I am here," "I am/we are going," "I bring you food," and "I/we will leave in one hour, join me/us." In response to these messages, the receiver's answers might be "wait for me," "I am coming over," "it is so soon to leave," "I will come soon," and so on. Furthermore, the message might be an announcement such as "we have a special guest, join us," "I need emergency help," "it is praying time," "watch out, a bear is here," or "my cow is lost in this region."

When khele is used as a response to Talesh's rural life, the messages expose the performer's emotions such as "I miss my rural lifestyle," "my beautiful hometown," or "I am proud of my land." I argue that the nostalgic feeling toward khele appears in response to urbanization, since telecommunication technologies have reduced the demand for khele in everyday life. At the same time, migration to urban areas has made khele performance an icon of the rural lifestyle for those Talesh people who have left their places of origin. Some Talesh people have left their villages, preferring to work in towns. This migration has made fishing, farming, and ranching secondary occupations (Abdoli 1992). I have observed, however, that the spirit of rural life doesn't fade in this region, because some Talesh people still hold onto their rural lifestyle. For those who have left their villages, the performance of khele is a resonant sense of nostalgia for their rural lives. When they come back for a visit, they may

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2. Using this method, I aim to sketch the melody of khele and display a visual equivalent. This transcribing method helps me to show the approximate pitches and durations of the calls. In the cases where an exact pitch transcription was not possible, I used an "x" notehead to show the approximate pitch.

perform an outdoors khele to respond to their personal emotions and recall the memories of their rural lives. This form of khele is self-performance, which means the person who performs is simultaneously audience and performer. There is no other audience, and the performer does not expect any response.

The prevalence of khele in the daily life of the Talesh people means that this calling tradition is used not only as a practical medium, but also to express nostalgic memories of Talesh rural life. Although Talesh people don't consider khele to be music, khele shares some features with Talesh music. Furthermore, khele is performed in local concerts of this region and has a significant status. Talesh music is intertwined with the everyday life of the Talesh people. It is both vocal and instrumental, with its repertoire including rituals, agricultural and herding songs, and lullabies (Kazemi 2010). Above all, like khele, Talesh music is deeply inspired by nature. For instance, nature may play a role as the background to a story within a song, or as the focal point of a lyric. Further, many songs derive metaphors from the natural surroundings of Talesh (Esaeezadeh and Mamadof 2006). For example, in a song relating to wooing practice (Faridi Haftkhani 2010), the groom's family sings: "we have come for our deer-like son; we have come to woo [your daughter]."[ii] Here, the groom's family encourages the girl to accept their son for marriage by describing him as a deer. According to the semiotics of Taleshi and Persian poetry, deer indicate manhood, virility, and leadership (Sarfaraz 2017). The metaphor of deer for the son means he is mature enough to handle family responsibilities. These common facets of Talesh music and khele, both as a medium of everyday life and as an agent of Talesh culture and rural life, have facilitated the process of introducing khele into local concerts.

Talesh concerts might occur in concert halls or in an informal space. Some concerts are ticketed events in halls designed for formal performances. Or, a local concert might be performed in a private house or yard (Kazemi 2010). Guests are commonly invited by the host. A home performance is often an informal situation such as a gathering, soiree, or ceremony, where there is no preset plan to have a performance. Attendees of the party may ask the musicians among them to perform. In this informal setting, the musicians may stage an impromptu concert or simply perform where they sit. In my experience, such occasions feel more like jam sessions than a performance. Based on the perception of the audience or musicians, khele in local concerts or home performances can have different roles. It might be a resonance of the memories of a rural lifestyle, a motivation to engage the audience, or a medium to applaud musicians.

THE DIFFERENT CONTEXTS OF KHELE

During my fieldwork, I have identified four distinct performance practices. The first practice, the original form of khele, is used by shepherds and farmers to communicate with other people in the context of their work. This practice is a dialogue between two performers who are each other's audience in a large, natural setting. Its purpose is to communicate a practical

message (Video 1 and Audio 1). The second practice is self-performance whereby the person who does the khele is both performer and the audience. There is no other specific audience, and the performer does not expect a response. Here, khele is an expression of personal emotions, perhaps recalling memories of rural life (Video 3). The third practice is performed during cultural events such as local performances, gatherings, or festivals, where the audience performs khele in order to applaud the musicians, project the beauty of Talesh, or resonate with Talesh's rural lifestyle or a romantic sense of Talesh nature (Video 4). The fourth practice is performed by musicians during cultural events such as local performances, gatherings, or festivals to engage the audience, and reflect Talesh's beauty or rural lifestyle (Video 5).

> **Video 3.** Nostalgic khele. Khele Performer: Tofigh Ansari, Video: Toomaj Jahandideh.

> **Video 4.** Khele in concert. Talesh Music Night, Kadoos Band, Tehran, 2018. Singer: Hooshang Haji Bodaghi; Tanbooreh: Armin Faridi HaftKhani; Dayereh: Asiyeh Bakhshi Zadeh.

> **Video 5.** Khele in performance. Here, the performance of khele intends to project the beauty of Talesh sceneries in spring[iii]. Singers: Sohrab Zahiri; Khele performer and composer: Mehrab Masrour; Lyricist: Vahab Zahiri.

THE SONIC EXPERIENCE OF TALESH NATURE THROUGH KHELE

Generally, khele imitates sounds found in the natural environment of the rural and mountainous regions of Talesh. The most common khele imitate bird songs, which make up a significant portion of the soundscape of the Talesh homeland. Knowing this, I argue that khele is an anchor to important natural, environmental sounds in everyday life of the Talesh people, and their awareness and acknowledge of these sounds. Here, I focus on those parts of the sound literature that examine environmental sounds and people's engagement with nature sounds. This approach helps me address how the creation of a traditional call explains its people's engagement with their soundscape, and how the natural soundscape is an important element of a culture.

The study of environmental sounds in natural, rural, and urban soundscapes is a significant topic in sound-studies literature. Here, sounds are classified based on their features, roles, and sources in the sonic environment (Schafer 1977; Farina 2014). Farina (2014) introduced three types of sonic energy: geophonies, biophonies, and anthrophonies. He believed that these three types of sounds shape the soundscape. Geophonies are the sounds generated by non-biological natural sources, such as wind, rain, and thunderstorms. Biophonies are sounds generated by non-human, living creatures. Anthrophonies are sounds produced by technical apparatuses and devices (Farina 2014). During my research, I found that the Talesh people categorize their everyday sounds based on their sources and features. Among the biophonies, my participants talked about and remembered sounds such as bird songs, migratory bird calls, cowbells, those of wild and farm animals, poultry, bees. As for geophonies, they recalled the sounds of wind, thunderstorms, seasonal rainfall and river.

They also remembered the anthrophonies such as the sounds of khele, farming, and celebrations. Participants explained that the soundscape of the region has changed over time as a result of urbanization and lifestyle changes.

I found that the sounds also convey information about the time of day, season, weather, and occupational life of the Talesh people. For example, among the biophonies, cockerel crowing announces the rising sun in the morning. In addition, the cockerel might crow several times a day to announce praying time. The dawn call is the most remarkable as it awakens people for their morning prayer. The nightingale song is dominant at night. Migratory birds can be heard when flocks are migrating south in autumn. The swallow song means spring is just around the corner. The cricket chirp is a summer noontime sound. Research has shown that when the temperature rises, chemical reactions in crickets' muscles activate more easily, resulting in more chirps (Abram, et al. 2017). The paddy frog croaks in the spring particularly at night, when the fields are ready for rice planting. The local people know that treefrogs croak when rain is on the way. This is supported by evidence from research on treefrogs, showing that treefrogs call when moisture is in the air, before, during, and after rain showers (Galacgac and Balisacan 2001).

It is important to address how sounds establish a body of meanings for a cultural group, by investigating the way sounds convey information about the relationship between receivers and their surroundings (Truax and Barret 2011). Referring to Jennings and Cain (2013), Farina asserts that "the perception of a soundscape is inherently personal and affected by what a listener, each with a unique set of experiences and preferences, brings to the listening situation" (2014). He believes that soundscapes should not be considered only in an acoustic context, but also as a factor that significantly influences the understandings, behaviors, and values of a community (Scarre and Lawson 2006). More precisely, soundscapes shape the cultural heritage of a community. Sounds are significant parts of people's lives, influencing the formation of traditions and cultural values. That is how the strong ties between environment and sound form a sense of place, culture, and heritage (Farina 2014).

One of my participants asserts that "nature is more than a living space for the human being. It provides humans with a wide variety of endowments, spanning from sustenance to the amenities for a quality life. In Talesh, we source almost all our desiderata from nature. It donates us the implements, based on which we build our lives. It fulfils our essentials — from physiological to spiritual, and there we find responses to our solicitations. Besides the material gained directly as a result of being in nature, one can experience the living in the heart of nature in every moment of their life; that is, one comes by the colorful and shapely vista of the vegetation, sight of a constantly changing spectrum of green, and the joy of inhaling a flower. While one is doing their quotidian activities in a hot summer day, they hear nature, a tree draws their attention, and they take shelter in the shade of the tree, leaving themselves to the breeze. Seeing, smelling, hearing, touching, and tasting: each of the five sensations can attain its own gratification from nature. The union of these sensory enjoyments then spawns the

non-sensory contentment to arise and lead the individual towards experiencing the transcendental realm" (M. Jahandideh, personal communication, summer 2021).

Talking about how khele imitates nature and its sounds, that participant's statement continues:

> The rise and fall of the melodic line in khele are the embodiment of the nature of Talesh. This means, if I want to say from where khele was inspired, I can say that it is exactly from the beautiful nature of the region. See the high mountains end in the valley. Look at a sine wave, it goes to the summit at its peak and goes to the valley at its descent. The rise and fall of khele is a simulation of this part of nature. Even these up and down movements can be seen in the lifestyle of Talesh people in seasonal migrations from the plains to the highlands. It's as if the Talesh people are manifesting their nature and lifestyle in khele.

> In my opinion, the sounds of cow, deer, nightingale, and cuckoo have appeared in khele. By crying, the animal is exposing itself. The cry is a reaction to the situation in which the animal is. Khele is also the reaction of an individual to the situation in which s/he is in nature. I believe that both the nature of Talesh and the lifestyle of the Talesh people have had a great impact on the creation of khele.

> The sound of khele reminds me Gich-e parde hava, a musical piece that simulates the sparrow flying. The melodic line rises to show the peak of the sparrow flying and descends to indicate the landing, which is vocalized several times in the piece. For me, these ups and downs are like the melodic rise and fall in the closing part of khele.

> Some birdsongs in the area are composed of a variation of a rhythmic cycle containing a trill followed by a long note. For me, this birdsong is like the non-verbal part of khele.

> The long notes of closing repeat the call of eagles when they call a whistling sound and close to each other. The barking of dogs and howling jackals at night are also like the descending part of khele.
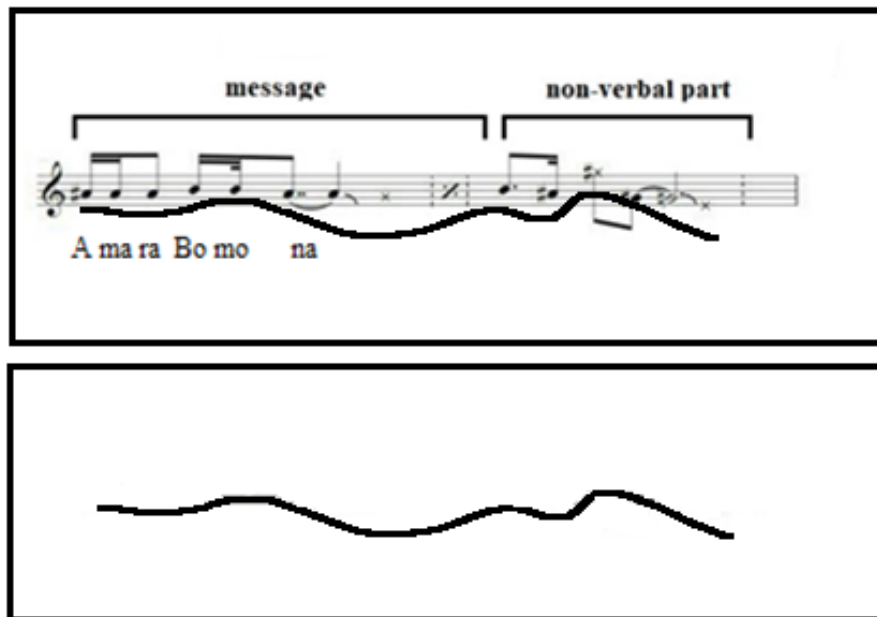
Figure 8. The melodic contour of khele (Audio 1).

Figure 9. The contour of a mountain view from the countryside of Billy (photo by the author, summer 2022).

Audio 2. Howling of jackals at night (recorded by the author in the village of Siahbil, summer 2022).
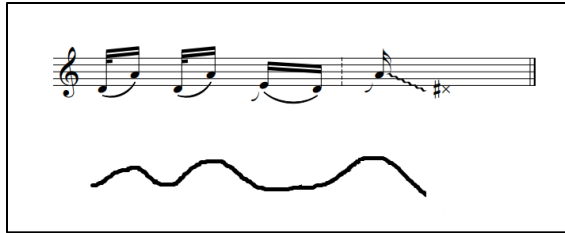
Figure 10. Transcription and melody contour of howling of jackals at night (Audio 2).

In general, some participants expressed the belief that khele serves as a representation of natural sounds. Specifically, they noted that the long notes in the non-verbal part of khele resemble the melodic patterns of various animals, such as singing birds, eagles' calls in the sky, the mooing of cows, the neighing of horses, and the calls of deer and jackals regularly heard in the villages, countryside, and forests of the region. Moreover, the rising and falling of the melodic lines in khele were described as embodying the contours of Talesh's mountains and valleys.

To illustrate these quotations, Figure 8 depicts the melodic contour of khele, while Figure 9 demonstrates the contour of a mountain view from the countryside of Billy. Figure 10 provides a transcription of the call of jackals recorded in the village of Siahbil (Audio 2), along with its corresponding melodic contour. The use of figures to illustrate the quoted passages adds a visual dimension to them, making it easier to understand the melodic patterns of khele and how they relate to the natural environment of the region. The figures also provide a tangible reference point for the participants' observations, helping to support their claims.

The passage quoted above and the accompanying figures provide a perspective on the relationship between music and nature, demonstrating that music can serve not only as a form of artistic expression but also as a representation of natural sounds, and can embody the contours of the environment in which it is created. This highlights the close relationship between music and the natural environment and emphasizes the importance of considering the natural surroundings in the creation and interpretation of music. Overall, this analysis provides a perspective on the role of music in reflecting the natural environment and underscores the significance of the interplay between music and nature.

Furthermore, the close relationship between the Talesh people and their natural surroundings is a key factor in their perception of khele as an imitation of nature. The Talesh people work on the sea, farms, and ranches, and thus spend more than half of each day in the those environments (Figures 1–5). In terms of their living places, Talesh villages are in the heart of nature. Rural houses have a plot area of about 1000 square meters, of which roughly 100 square meters is living space, and the rest is used as a garden. This garden space is used for small home businesses like gardening and keeping animals such as cows, dogs, or poultry. The Talesh people thus have both work and living spaces surrounded by the natural sounds of birds, animals, rivers, and waterfalls. As a result, there are many opportunities for them to

listen deeply to these sounds during their daily activities at both work and home. That is how a conscious and unconscious tendency encourages them to imitate these sounds and to use them for practical purposes in their daily lives. Based on my observations and interviews with the Talesh people, it is through this immersion in nature that the Talesh people introduced khele as an imitation of nature and the sounds of their environment.

Video 6. Soundscape of the countryside. This video has been taken from the countryside of Talesh. It helps to give a sense of the countryside's soundscape, where people's main occupation is ranching. Video: Amir Shokrgozar Navi.

Video 7. Soundscape of Roukhoon. This video shows the soundscape of the seasonal migratory pathway from Lookalij peak to Atamash river. Video: Mohammad Vali Jalali.

CONCLUSION

The connections between humans and their acoustic environments make the world not only a physical place but also an experience-based place (Ingold 2011). As Heidegger (1962) asserts, "being-in-the-world" demands "a being-with." When we talk about "the world," we inevitably talk about what we share with others (Simonett 2016). These "others" could be humans or nonhumans, physical or perceptual objects, tangible or intangible artifacts. We know, perceive, connect with, and get involved with a wide range of such "others." As a result of our lived experiences with these surrounding "others," we form and develop an understanding of ourselves and the world (Simonett 2016). Living in an environment with prominent sonic elements, sounds and the perception of sounds become significant in shaping and developing an understanding of ourselves and the world. For the Talesh people, living in an environment rich with sounds shapes the dialogic spaces that contribute to making acoustic meanings. Khele, as the imitated sounds of nature, spells out those socially and culturally situated values that acknowledge and celebrate nature and its sounds. Khele in this context shows how nature and its sounds contribute to creating a cultural practice and in making meanings for a community. From a broad perspective, khele shows how soundscape and landscape takes part in forming a cultural legacy for a group of people.

ACKNOWLEDGMENT

findings presented in this paper but have also deepened our understanding of the local context and culture.

Furthermore, I deeply appreciate the local community and individuals who generously dedicated their time and collaborated with me during my fieldwork. Their warm hospitality, willingness to share their knowledge, and active participation in interviews have been crucial to the completion of this study.

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[i] Lyrics in the Taleshi language and English:

<div dir="rtl">

الاله پرمیه برا به میدون

گلی دسته بکه (میشند و ریخون)

دلی بمن بده صبرم سر آمه

د یندنه بیم (هم پیر و زیرون)

</div>

<div dir="rtl">

هوا کا مشکه واشی بو پور آبه
خاصه یارم بده دشتی کا جولون
بمن دیسن غمی کا من براخون
جوانی شه نواجی وای و خیفون
الاله پرمیه برا به میدون
گلی دسته بکه (میشند و ریخون)
چمن باغی کوکو نالنده ناله
بگردم اشته دومله بند و کومون
دیرمازون کی مالون ونگا ونگه
ترا از چم به رام چندین و چندون
الاله پرمیه برا به میدون
گلی دسته بکه (میشند و ریخون)
دلی بمن بده صبرم سر آمه
د یندنه ببم (هم پیر و زیرون)
(هم پیر و زیرون)

</div>

Spring has come, and the tulips have grown from the ground.
Come and see.

Arrange a bouquet of violets and basil.
Give me your heart, I am impatient.
Let's grow old together.
The air is filled with the smell of Maeshk-a-vash (a specific plant native to the region).

My love, dance on the plain.

Look at me, and I am freed from sorrow.

Rejuvenate, so we do not sigh, and regret.

Spring has come, and the tulips have grown from the ground.
Come and see.

Arrange a bouquet of violets and basil.
The cuckoo in my garden sings and wails.

I look for you, in the mountains and on the plains.

In the evening, when cows and sheep are calling,
I am waiting for you.

Spring has come, and the tulips have grown from the ground.
Come and see.

Arrange a bouquet of violets and basil.

Give me your heart, I am impatient.
Let's grow old together.

ii The lyrics of the wooing song in Taleshi language and English:

برون برا، برون برا

که ساییبن پینجا سوار آمیمونه

با ال و جار آمیمونه

چم آهوئه بله را

ژنه خواز آمیمونه

ژنه خواز آمیمونه

هیار هیار وینده رار آمیمونه

ژنه خواز آمیمونه

رنگینه الون کائیمون، سنگینه الون کائیمون

چمه چمه لاله چرا را ژنه خواز آمیمونه

هیار هیار وینده رار آمیمونه

ژنه خواز آمیمونه

کیله چمن، ئه سییا چمن، مانگ و آفتاوین

بی خاوی شون کشه یاری را مست و بی تاوین

به مه را ک راستی نی نوای چیرا بیتاوی، چیرا بی تاوی

مسته چمون راش، سییا زلفون راش داغ بیمه دردی موا

کاری رون مبو بدا دخسه، خجالت کشه امه کا

هیار هیار وینده رار آمیمونه

ژنه خواز آمیمونه

برون برا، برون برا

که ساییبن پینجا سوار آمیمونه

با ال و جار آمیمونه

چم آهوئه بله را

ژنه خواز آميمونه

هيار هيار وينده رار آميمونه

ژنه خواز آميمونه

Come out, come out, homeowners.
We have come with fifty horsemen,
We have come with kinfolk.
We have come for my deer-like son.
We have come to woo.
We have come to woo.

Hayar Hayar[*], we have come to see [your daughter].
We are descendants of wealthy families, descendants of noble families.
We have come to woo for our subtle light (a metaphor for son).

Hayar Hayar, we have come to see [your daughter].
We have come to woo [your daughter].
The Girl's eyes, those black eyes are like the moon and the sun.
The awakened eyes of the beloved are drunken and aspired.
Would you tell us the truth?
Why are you impatient? Why are you impatient?
For her drunken eyes, for her long black hair, I am impatient.
My pain is indescribable.
Let up on her, let her sleep, she's ashamed of us.
Hayar Hayar, we have come to see, we have come to woo.
Come out, come out, homeowners.
We have come with fifty horsemen,
We have come with kinfolk.
We have come for my deer-like son.
We have come to woo.
Hayar Hayar, we have come to see our love.
We have come to woo.

[*] Hayar Hayar means "oh sweetheart, oh sweetheart," and is also used to express joy and excitement.

[iii] Lyrics in the Taleshi language and English:

وقتشه سوته دلی نقش و نگاری بژنم

بژنم هرچی غمه ، دردی رباری بژنم

صاف آبم مانگی شوار ، دلی آکم استاره شو

بکشم سوزه دونه تازه بجاری بژنم

برشم اشتن پیله کا پر بژنم پرپرنه شار

دنیا حرصی داوره کا یاله حصاری بژنم

کشکی رخصتی ببو جمع ببمون چیله شوی

بخونم ناجه هوا تنبوره تاری بژنم

پچکم اسبه روخون سر بژنم بندو کومون

بژنم تالشه خله هویااا هواری بژنم

ویچکم دریا کنار چال بکرم سیاهیمون

بشورم هرچی بدی جانی قراری بژنم

It's time to engrave our hearts.
Let's pick all the pain and sorrow and throw it into the river.
Let's be smooth and bright like the moon and make our hearts like a star.
Let's plant green seeds and the rice field.
Let's get out of our cocoon and fly like a butterfly.
Let's build a big fence around the greed of this world.
I wish there were always an opportunity to gather together, like on Yalda night.
Let's sing the Naja-Hava Dastoon[*] with Tar and Tanboreh.
Let's climb Asba-Rokhoon countryside and head to the peaks and mountains.
Let's perform Talesh-a khele and call/sing a loud cry of joy and excitement.
Let's go to the beach and ditch the darkness.
Let's wash away the evils with seawater and give ourselves a new life.

*Dastoon is a Taleshi Avaz performed on Couplet poems (two rhyming lines of verse).