



DO-BAYTĪ

DO-BAYTĪ, a quatrain of sung poetry in many Persian dialects. In popular speech and publications the quatrains are commonly described as *tarānahā-yemaḥallī/rūstāī* (regional/rural songs). Many of the verses, however, are widely diffused in Persia, in part through inexpensive printed collections. Regional differences are perhaps most pronounced in the melodies to which the quatrains are sung.

Each hemistich of a *do-baytī* normally has eleven syllables, although singers sometimes add or subtract one or two syllables. The melodies used for singing the *do-baytī* accommodate twenty-two syllables, and the final note of the melody is usually lower in pitch than the note to which the eleventh syllable is sung. For the second half of one *do-baytī*, singers repeat the same melody with slight variations. The rhyme scheme is aaba.

In performance (at weddings, circumcisions, or intimate gatherings of family and friends) singers group together several quatrains in a freely chosen order, perhaps inserting a conventional refrain of fifteen to twenty-two syllables between each quatrain. The singer may be accompanied by an instrumentalist playing the *ney* (end-blown flute), the *kamānča* (spike fiddle), or one of several plucked lutes (*dotār*, *dambūra*, etc.), but most singers perform *do-baytī* without accompaniment. Many, but not all, of the metric patterns used by singers and instrumentalists are variants of the *hazaj* meter associated with the literary *do-baytī* (see [‘ARUŽ](#)).

Among the topics most commonly treated in the *do-baytī* are traveling,



loneliness, rejection, discomfort, and other misfortunes. Quatrains on these topics are termed *ġarībī* or *qarā'ī* (in eastern Persia) and *felak* (among the mountain Tajiks of Afghanistan), as well as *čahār-baytī*. The third line of a quatrain usually modifies, qualifies, or intensifies the preceding thought, as in the following examples: *Hawā garma vo sar-sāya neyāya / Šedā-ye kelkel-e pāya mīāya / Šedā-ye kelkel-e pāya ne čandān / Šedā-ye kafš-e jānāna mīāya* (The air is hot; no shadow falls. / The clatter of footsteps is heard. / It is less than the clatter of footsteps. / It is the sound of my loved one's slippers). *Ḥoseynā mīravī rā-ye to dūray / Ḥoseynā sūkta-ye bād-e samūray / Del-e to meyl-e nān-e garma dāray / Bar ū sabze-y ke dar pāy-a tanūr-ay* (Ḥoseynā, you are going; your path is a long one. / Ḥoseynā has been scorched by the simoon. / Your heart is desirous of warm bread. / Upon it the greens lying beside the oven).

See also [FAHLAVĪYĀT](#); [ROBĀ'Ī](#).

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