

The Content Review of Lullabies in Iran and TajikistanFateme Eybakabadi¹, Mohammad Molaei², Hassan Bigonah³¹ Payame Noor University, Shazand, Markazi, Iran (corresponding author)³ Farhangian University¹Eybak_Fatemeh@gmx.com ³scientificgroup@mail.ru

Abstract: Lullabies are a part of folklore or oral literature of a nation. Thus, the characteristics of oral literature are true about them more or less. Having applied some books and works that have been written on Iranian and Tajikistani lullabies and analyzed the content review of them, the author has tried to analyze some characteristics of lullabies contents and their applications in some regions of Iran and Tajikistan.

[Fateme Eybakabadi, Mohammad Molaei, Hassan Bigonah. **The Content Review of Lullabies in Iran and Tajikistan.** *Journal of American Science.* 2012;8(4):650-653]. (ISSN: 1545-1003). <http://www.americanscience.org>. 87

Keywords: Lullabies; Iran; folklore; Tajikistan

1. Introduction

Lullaby is the first melodic tie that is tied between a mother and baby. An invisible tie goes from mother's lips to baby's ears. The magic effect of lullaby is the calm and deep sleep that covers a baby. It is including mother's true hopes and wishes, and the continuous movements of cradle add a theme of balance and repetition to it. These wishes are stated so simply, the audience's mind can't decide whether they are true or imaginary. Lullabies are the oral literature of each country, since no mother sings them from a text, and all mothers have learned them from nowhere, unconsciously. It seems that knowing how to lullaby and the special tones have been considered for mothers from beginning (Allison, D. (2006)). In fact, lullaby is derived from "la la" meaning lad, slave, and baby sitter, and is considered by different titles such as "lullaby," "lala," "lalby," "du du," "bu bu"... "La" is the sixth letter out of the seven letters of music notes (derived from the French) in cultures. "Lala" is translated as lad, servant, menial, sleeping in baby's language, soft song for mothers and baby sitters to embed babies. Lullabies are the joint music of all women. Mothers reflect the culture of their nations in lullabies through their own language and accent (Lipsitt, L. P. & Hayne H). Lullabies are the oldest event in oral literature of babies that tie the divine love of the mother to the baby by using the internal music. When the mother opens her tired eyes on the baby, some melodic tones come to her tongue and thereby the first musical connection forms between the mother and her baby. The historical record of lullaby is so far that one cannot find any history for it. It may be stated that the lullaby is the first connection of music and poem.

1.1. Lullaby in Tajikistan

Wishes for their children and descendants. Nowadays, most of the lullabies are kept in mountainous and rural areas of Tajikistan. Villager

women know lullaby a means for emptying their hearts from sorrows.

2. Characteristics and applications of lullaby:**1.2. Baby's Relaxation**

The most important application of lullabies is the reciprocal psychical relaxation of the mother and baby. The baby is the mother's agony mother in the lullaby. It means that the mother sings all her wishes, hopes, and unreachable goals in the form of lullabies for her baby, and these agreeable music's relax the spiritual baby, reciprocally. Mothers support their babies by these lullabies and help them to understand the truths more clearly and seek benevolence. Those babies, who grow in such environments and by these nice habits, would learn how to love others from the early beginning. The peace and relaxation that the baby achieves by hearing the mother's lovely melody is the most agreeable and the sweetest melodies a baby hears. Moreover, the deep emotional connection that is created from hearing and singing lullabies is one of the deepest connections of human longevity.

2.2. Enriching the Connections with Children

Mothers applied idiomatic language to enrich their connections with their babies since long time ago, and found it useful undoubtedly, and went on repeating it, since reading colloquial Persian has been more simply than standard Persian and the lullabies have special place in babies' literature as one of the samples of poems that have been authored in colloquial language.

3.2. Language Learning of Lullabies and the Effect on Babies

The first stage of language learning for a baby is the mother's lullabies. The first stage of this training is when the baby has not started speaking yet, but hears the soft and lovely melody of her mother's lullaby, and the music of mother's tongue and the

rhythm are placed in the baby's mind and soul little by little. Although a baby hears her parents and others speech from the early days of the birth, the first verbal and conversation connection and the first stage of the baby's acquaintance with the mother is through the lullabies. The baby determines the mother's melodic and warm tone among all the voices and becomes familiar with it, as the baby feels and hears the agreeable warm, odor, and the heartbeat of the mother's body, he/she determines her voice among all voices.

3. The Theme and Content of Lullabies

Considering the contents of lullabies of different tribes and the classifications can help us to know the public culture of nations, people of different regions, and especially the type of women's opinion and view in that community. It can be said that the theme of all the lullabies regardless of culture and language in all over world is "sleep, my darling, your mom is with you; everything's alright" and the scene of safety for a child is played, such as "God supports you." Besides, in other lullabies Jesus and Mary are considered as supporters. Another class of lullabies is based on the mother's praise of her baby. Some parts of lullabies are like stories and the themes of some lullabies are mothers' grief and sorrows that is usually sorrowful, and the baby throughout lullabies hears the sorrow of mothers, such as the lullabies that Tajik mothers sing while they were moving the cradle, and asked God to consider a much better fate. Statements such as "I wish your dad comes sooner from Russia, and brings a nice car for my baby and ..."

4. The Contents of Lullabies are mostly based on the Following Themes:

1. Statement of the mother's hopes and wishes for her baby to be matured and literate:

*Lala Lala my dear's wearing cashmere where
you took the key of my heart*
*Lala Lala, (I) wish you sleep safely you
be mullah, the pinner be gold* (Panahi Semnani,
1990, 147)

*Lala Lala my well-read mullah lala lala
the unique star of my life*

2. Praising the baby and analogizing her/him to the flowers such as tulip, pune flower, and jasmine...:

*Lala lala wheat flower I set a
cradle for you*

*Ellah ee, my garden 'n flower, ellah ee
ellah ee, my flower, basil, ellah ee* (Mohammadi,
Mohammad Hadi and Zohreh Qayyny.2001)

3. Saying pray for baby and asking God and his prophet to save him from disease:

*Ella lala my flower awake wish
my flower never ever would get sick*

Statement of mothers' hardships, complaining of not giving birth to a son, being alien, and not having any connection, father absence, and being forced to live alone:

*Lala lala darling, I'm the love-drunk pigeon
I love you the most
Lala lala your dad's gone though
I stayed with you* (Shamloo, Ahmad.1998, 773)

4. Scaring babies from hidden creatures such as Satan, jinn, bugaboo...

*Lala lala lala yee
lala lala lala yee
Go away desert bugaboo what
you want from my sweetheart baby*

(Hedayat, sadegh.1999, 33)

5. Lullabies in which the mother tells her baby that she is not alone with him/her anymore:

*Ella lala I have you
why I should complain of being alone* (Mohammadi,
Mohammad Hadi and Zohreh Qayyny.2001, 29)

6. Lullabies in which the mother wishes her baby, whether son or daughter grows and she sees his/her wedding ceremony:

*Ellah ee, I wish to see your wife
Ellah ee, I wish to see your baby my daughter
you'll grow up someday you'll get
marry someday I wish you the best luck
you'll be a mother someday*
(Panahi Semnani, Mohammad Ahmad.1998, 188)

7. Lullabies in which the mother wishes her baby appreciate the mother's effort when s/he grows up:

*I embed you darling by my old hands wish you
would give your old mommy's hands*

*I embed you, you are not sleepy when you
grow up, 'n you won't remember me (Hedayat,
sadegh.1999, 217)*

*Ellah ee, my sweetheart grows up ellah ee,
s/he will become my remedy*

8. Lullabies in which the mother complains that why her baby doesn't sleep:

*Lala lala you be my flower you be the
remedy for my burnt heart
Stay by me, be my companion sleep to
let me be free*

*Lala lala cumin flower why
don't you sleep*

9. In some other parts of the lullabies the mother signs the lullaby by the baby's name in addition to cuddle her/him:

*Lala lala you'll be my flower you'll
be my close companion
Bring basin with you to wash
the prince's face
God has gifted the prince his
name is Khodadad(God-gifted)
(Shamloo, Ahmad.1998, 773)*

10. Another part of the lullabies includes a short story; therefore, it is longer than a simple four stanza lullabies:

*Lala lala pune flower a
beggar came to the door
Gave him a loaf of bread, he didn't like gave
him money, he liked it
(Hedayat, sadegh.1999, 218)*

He left, and then his dog came

11. Some lullabies have a clear mention to the business connection of that era unintentionally:

*Lala lala the summer wind
blows toward India
Tell dad, my darling
buy cotton garment for my sweetheart (Panahi
Semnani, Mohammad Ahmad.1998, 191)*

12. Some lullabies mention the geographical situation of the baby's city and home:

*Go to sleep my darling the
house is in the north of Mulla's house*

*The north part of Mullah garden is groves the life
is like running water*

(Panahi Semnani, Mohammad Ahmad.1998, 184)

13. Envy and regret are regarded in some of the lullabies:

*You're my red flower, wish you stay alive I
do gardening from your love
You have no smell since you're a bud when
you become a flower you're for others...*

(Shamloo, Ahmad.1998, 773)

14. These lullabies have sometimes a religious theme:

*Lala lala lala I
went to sea a nigh
I brought out three fish one
of them Akbar, the other Asghar
One, the prophet's son-in-law the
prophet prays
Ali said God's pray
Ali cut out the door of Kheibar*

*By the order of Major Creator
(Panahi Semnani, Mohammad Ahmad.1998, 183)*

15. The mother sometimes shows her joy of the baby's father coming home in some lullabies:

*Lala lala lala Madonna lily
dad came; I'm happy*

(Shamloo, Ahmad.1998, 773)

16. In some lullabies that are full of deep meanings, the mother talk in such a way to her baby in the cradle that shows her father is dead and the baby is on the mother. In this lullaby, the mother complains of all her hardships for her baby. This lullaby indicates a dead end life despite of all the softness that seems in it:

*I lost my flower, the thorn is only remained
I've seen lots of aggrieve
A baby is left on me it's the
only memory of my husband... (Shamloo,
Ahmad.1998, 774)*

5. Conclusion

If we compare the lullabies in Iran with those in Tajikistan, we will find many things in common

between them. This issue shows that the old traditions of these people haven't been abolished among them. "lala lala" and "Allah ee" is the beginning of all these songs and poems and is the first order of baby training. These songs are considered as the oldest works of people. If the mother's holy milk grows up baby's body, lullaby touches baby's soul. The baby listens to the mother's pleasing melody and intimate balanced words carefully, enjoys from them, and goes to a sweet sleep little by little. Mothers grow the grains of good thoughts and good deeds in the babies' little hearts regardless of their religions by their lullabies. Moreover, they pray that their babies grow up safely and become a literate person in the future. The mother teaches the first lessons of life including manhood, good morality, veracity, and other good natures of human by these murmurs. Finally, it should be mentioned that there is a general similarity between mothers' songs in most of the regions of Tajikistan, Middle East, and Iran. They transfer this oral literature by saying (lala lala lala, Allah ee) in couplets and quarantines from one generation to the other.

Acknowledgements:

Authors are grateful to the Payame Noor University, Shazand, Markazi, Iran for financial support to carry out this work.

Corresponding Author:

Fatemeh Eybakabadi
Payame Noor University, Shazand, Markazi, Iran
E-mail: Eybak_Fatemeh@gmx.com

References

1. Allison, D. (2006). Music, Therapy at Childbirth. In Bruscia, K. E. (Ed.) Case Studies in Music Therapy. Gilsum, NH: Barcelona Publishers.
2. Bolinger "D. (1977) 'Meaning and Form: Longman.
3. Chamsky 'N. (1957)' Syntactic Structures 'The Hague: Mouton.
4. Crystal 'David (1985) 'a Dictionary of Linguistics and Phonetics 'Oxford: Basil Blackwell.
5. Hedayat, sadegh.1999.Folk culture of the people of Iran / apply guidance / direction to the efforts of Jahangir / publishing springs Tehran / Third Printing / fall.
6. Lipsitt, L. P. & Hayne H. (Eds.) Advances in Infancy Research: Vol . 12 (pp. 43-77). Stanford ,CT: Ablex Publishing.
7. Mohammadi, Mohammad Hadi and Zohreh Qayyyn.2001. Iranian children's literature (oral literature and ancient), Volume I /, Chista publication.
8. Panahi Semnani, 1990. National song of Iran // published author / second edition / Winter.
9. Panahi Semnani, Mohammad Ahmad.1998. Song and songwriter in Iran (National Iranian Journey songs
10. Rastorgueva' V.S. (1992)'A Short Sketch Of Tajik Grammar.
11. Stige, B. (2002). Culture-Centered Music Therapy. Gilsum, NH: Barcelona Publishers.
12. Shamloo, Ahmad.1998. Book Alley (comprehensive vocabulary, idioms, phrases, proverbs Farsi) / I B / Home Office / / Publications Maziar / Tehran.
13. Tadjbakhsh ' Shahrbanou (1990) ' A Short Comparison of the Tajik and Persian Languages ' (unpublished)
14. Trehub, S. E. & Trainor, L. (1998). Singing to Infants: Lullabies and Play. In Rovee Collier, C.