

Lullaby in Kallhor's Culture*

Nahid Hemati, Saeed Nazari*

Department of Literature & Foreign Language, Faculty Member, Islamic Azad University,
Sanandaj Branch, Sanandaj, Iran

*E-mail address: ma_nazar84@yahoo.com

ABSTRACT

One kind of folkloric literature, which has been played a major role in socializing children, is called as lullaby. Lullabies are public culture elements that have cultural specific meanings and symbols. As matter of fact we can say that their goals and feelings of the family will convey through lullaby to the baby. This paper attempt to reviews children literature and lullabying in the *Kalhor culture. And also we survey the themes such as Emphasis on the role of mothers in child care, woman need to have a baby, devotion of Motherhood and All hope role of mother to child.

Keywords: children literature; local songs; lullaby; Kallhor

1. INTRODUCTION

Lullabies

The «Kalhor» comes from a word «Kal» which is a kind of antelope. Some people believe that the word Kalhor is the allusion of walking and working of Kalhor people when they went to work and war. So Kalhors has been comprised to antelope when jumps and runs from cliff to other parts of the rocky cliff (Rezai 2000, p. 4-5), and also this tribe is one of the ancient people of Iran that during its long history have never been separated from Iran in each period but always have been center of Iran (Rezai 2000, p. 70). Kalhor tribe is one of the great tribe in the west of Iran that there are great deal differences branches. According to the book of nomadic and tribes is said these tribe contain thirty one branches like Gočahi, čelahi, Jelogir and etc. And also, recorded in the book of historical geography and Kermanshahan, the variety branch of Kalhor nowadays are living in Kermanshah, Kurdistan, Ilam, Qom, Qazvin (Soltani 1999. Vol. 1. p. 509-512). According to Dehkhoda lexicon states that "Lullaby, is the sound that the baby is slept in the cradle by mothers and nurse" (Dehkhoda 2002, Vol. 42). With, In certain, studying of culture, religion and national feast, belief, tale and poetry of people and different ethnic group, we can be made known with thinks, art, complicated and dark aspects of the culture and emotions of those people.

Not only Folklore can join thoughts of the diverse cultures but also provide deep and close relationship between them.

*Kalhor is a Kurdish tribe in the most southern part of Iranian Kurdistan. The tribe is described as the most powerful tribe in the province of Kermānshāh and north ilam (eyvan-e-gharb) as "one of the most ancient, if not the most ancient, of the tribes of Kurdistan".

Lullabying and songs generally come from the heart of the common people and has never pretended to be a poet, and also these poems in any forms will be a mirror of the thinking and feeling of the diverse cultures. These are polished and cleaned mirror which reflects the ethnic culture and give us a great deal of information about their day life. In certain we are told: studying the meaning of verses in the songs (lullabies) led to deduct the text of the songs will be a natural and usual dialogue between the poet and the natural environment (Mostafa Rasol 2001. p. 59).

When it comes to talking about the songs, it should be considered the songs are of other species children's literature and is a part of folk literature. According to the author of "History of Children's Literature in Iran" state that "lullabies, songs, cuddle, play, worship and etc. are of various forms songs" (Gaini 2002, p. 20) and Sadeg Hedayat, the foremost short story writer, described that sense of attractiveness art is not belong to the high classes and educated, and there are also simple genius that grow up in ordinary place and simply state their emotions and feeling as the uncomplicated songs. They occasionally undertake the task skillfully which make them immortal (Hedayat 2001, pp. 390-389).

Lullaby and Mother

Lullaby is a kind of music which is common among all of women. These mothers whisper it with different languages which reflect their culture and tradition. Generally, a part from natural creation, forest, mountain, sea, farming, we can see another subject about baby health, emotional relationship between mother and father, death of parents, job, geographical situation, city, house, baby happiness, hoping and so on in the tone and speech of mothers.

While the mother time after time whisper a poem for her baby, as lullabying who sleeping into her cradle, their influence have been on the heart of her baby. As matter of fact, these poems are full of love and affection of mother and while the mother lullaby for her baby, she complains from sorrow, worrying about around the world, difficulties and fickleness of our life and soft voice say:

lāwa lāwagam har.ti basimī la nāw i dunyā kuḷī kasimī

I am going to lullaby for you, you just will be of mine forever

In other words, we consider that lullabying is an excuse for the mother to talk with his / her dear baby. Of course, It should be assumed that although the lullabying has created emotional manner of her baby but occasionally the mother whisper lullabying with sadness and grie, these sorrow unconsciously transfer to her baby and in contrary we should observe these reaction in incoherent sounds mother (she says ah ah ah).

If we want to find a reason for this continuous kindness and loved, we must say that the baby before birth correspond with pleasant voice and heart beating of the mother and after birth, the baby will sleep with lovely voice of hers.

In fact, lullabying is a line of sensation between the mother and her baby which is full of mother's kindness and elegant hopping, and the mother will be helpful. Not only the baby be slept by her mother but also in her dream, take hers to school and the baby get good grade for her mother happiness.

Lāwa lāwa gam , lāwam har ya sa ruḤay nāzārim bičū da madrisa

I lullaby you, and my dear baby is going to go to the school

The mother's Lullaby is one of the most pleasant voice and music for baby. There is an emotional poem and enjoyable in lullabying text which is whispered lovely by the mother. Thus, Not only lullybying will give the baby calm but the baby will sleep well and comfortably. According to scientist and psychologist, music decrease beating heart and temperature and be useful for body in any treatment.

lāwa lāwagam lāwān i masad wa zūwān šīrīn xafāni mased

I lullaby you, and will sleep with my sweet words

Kalhor's mother and lullaby

The Kalhor women are very kind, hard worker, sympathy that the mothers express their desire and feeling in the form of elegant dream with Kalhor language and full of emotion themselves. These lullaby come from their parents and after passed long time, those are still alive and elegant and cannot change it with another songs. The most theme of the Kalhor poem, mothers describe their children and son, wish to be groom their children after they born, stat that:

lāwa lāwa gam, lāwam bar bārēd xwam bum wa pāwayw kurim žīn bārēd

My lullaby comes to fruition and I will honor my son and like to get married

In other words, the Kalhor poems describe child and sometimes parents, aunt, uncle and mothers relative and seldom are paid less in a poem about father's family of child.

Harka xwaš walī xālūd arām bārēd jifī gā dam wa pī rayhān bikāḤēd

If everyone bring me a good news about the Healthy nurse (dāya), I will give him two cows as gift to grow basil.

The most important part of the lullaby are the songs of lullaby which is great important. Although the baby do not understand the lullabies, but the whispers of mother will be pleasant and happy to child. Pleasant voice and non- pleasant voice is not important for the baby because he/she can connect with her mother emotionally.

If we express a different kind of Kalhor Lullaby, somebody will not believe that these songs be made by the women of Kalhors. While they read these poems, they gather her tongue and round her lips and then vibrate the sound of lullaby. We should be said that Iranian families raising children who have learnt love and kindness from their mother as well as their teachings are transmitted to future generations. As matter of fact, these poems are part of oral literature and mothers don't need a writing to read poem. Perhaps the mothers do not know where is the source of it, however the mother sure that the lofty creator bestowed a pleasant voice and singing ability.

Each branch of oral literature has its own audience, for example, Children and baby are a special audience lullabies. The child will receive his calm from gentle, emotional and

spiritual mother voice, sleep and dream sweet because these voices come from the heart of the mother, and after the baby hear this sound, she / he feel safe, after that mother say:

Lāwa lāwagam lāwān masēd wa dīda ow wa dēl xafānimasēd

I lullaby you and slept you heartily

The first work of child literature has been composed by poem in Iran and before these poems had written in any collections, first to be found at the heart of people. In certain, the babies communicate the first emotion with her mother and nurse and also each tribe and nation whisper lullaby for their babies with their language. As we told that, the Kurdish lullabying to be read by Kurdish mother is more artistic than other. Except the baby, every one like to hear these songs because the grief of words and rhythmic poems are all taken from her mother and to reflect the inner mood of mother that combine with love, poverty, death of relatives, panegyric own your family.

The mother believe that the lullaby is just a means of expressing inner mystics, the grief and happiness and also she considers her baby as precise things and mystic store and to join in their feeling and thinking.

The lullaby theme among the Kalhor mothers

As we deduct from the beautiful and profound concepts of lullabies, the mother talk to his / her baby without paying attention to age and year and occasionally complain from the life problem and tell the lofty creator bestowed to comfort pain and suffering And thanked God for it says:

xud ālam šukri dīnam dīmawa wa ūwni Alī šād pīd bīmawa

Thanks God and I would be happy with the help of Hazrat Ali (Peace Upon Him)

The Kurdish mother comprise his/her baby with favored flower and traveling his/her is just lonely, thus saying:

Lāwa lāwagam ay guḷ nānā la ḷām na čīdēn mi bum tanyā

Oh flower, I lullaby you, don't go beside me, so I will be alone

Although many Kurdish women lullaby have been as complaining, blame and frustration and so on but we sometimes can observe the trace of praise, honor, attributing the child, mother imagination to the future life so that the mother of the poems and lullabies looking forward to happiness, success, health of children.

As we told, lullaby belong to different ethnic groups Baluĉ, Lor, Azeri and Farsi and so on and other parts of Iran which are speaking with their local dialect and helps to maintain the native language and also reading them with the same dialect, words and phrase can be caused happiness.

However, if we translate these poems to other language, we are not able to introduce the concept of these to other languages.

While the mother is lullabying to the baby, she certainly tell her laughing and playing for her /his baby and saying:

Lāwa lāwagam lāwām duwāna yaklī kuṣpagam šīrīn zuwāna

My lalubying have two reasons, and one of them is for my sweet-spoken baby

wa fadāy damagad dam xū dam nī ya la guḷagāni bahār hīčt kam nīya

I do like your mouth and I never say that is a real mouth but it looks likes spring flowers

Yārān ya kīya la ray wusā ya gul wanī wa bān čatrī basāya

Oh friends, I don't know who is he standing here and is closed a branch of flower on the umbrella

Lāwa lāwagam la īwaraga xepa xepada la gā pārawa

I lullaby you at evening and the sound of laughter can be heard from cradle

Lāwa lāwagam šayūlī miḷaḷ gāpāragad sāzīma la čū sandal

I lullaby, oh my baby, I made his / her cradle of sandal

Kuṣpi nāzārim čanī ayārī čawayl masi la dūr dīyāra

My dear baby, what you pretty and beautiful and I see her/his eyes from away

Ar lāla bekayda la nāw gāpāra xwam arād sēnim čuftī gušwāra

Oh baby, if you sleep in the cradle, I will certainly buy a nice earring

and also whenever the mother remembers her grief, pain and sorrow, her voice suddenly to be sadness and then her speaking will be grief and saying:

Lāwa lāwagam kas dīyar nīya kas la dardi kas xawar dār nīya

I lullaby, oh my dear baby, there is nothing here and also no one know about one

šagar dirārim zarayi la dardem kuwān sūzīyan wa āh sardam

If I show a little pain, the mountain be burned by sorrow

The mother always, in own her particular religious, prays his/her dear baby and she want to be protected by god, religious leaders and prophet and say:

čawm čawreh ṛiyaga rādah zuwānim zikr asa du?ata

Oh my dear baby, I will wait for you forever and also worship god to protect you

Har maḷī gēskī har māḷī gōrkī nazri Aḷāh kan kuḗim na tōrēd

Every family sacrifice a goat and ship to stay my baby besides me

Hāḷū lakagad būwasima wa dār anār sipar kirdam wa bāw yāgār

His / her cradle close to pomegranate and like to be protected by Baba yādegār

Kurpam xaftaya xaway xayrī buud kurpam xaftiya waxtī alisēd

My baby is sleeping well and I fell asleep and when she wakes up my life be sacrificed.

Har māḷī gēskī xwam tanyā gūrēig nazar muwlā kam ču mast na tūrēd

Every family and I sacrifice a ship and a cow to my master so that my baby don't feel angry

As I mentioned before, when the mother lullaby, she describes his/her dear baby, the mother's pain and the family's mother and it is interesting to never mentioned to father's family. So I pay attention here to Uncle's courage that is composed by the mother.

Xāḷūd kuštaya kaḷ¹ nū bani ta Ḷār xistaya ūw dār i wani

His/her uncle hunt an antelope (kaḷ) that has just nine years old and then hung the hunting to the tree

KaḶay la kunā paḶang la dāri xālūd wa sūwār part bīya la sara

An antelope is in a cave and a tiger is going to hunt it and his /her uncle's bravely follow the antelope with his hoarse because of saving it from tiger.

Har ka mizgānī xālūd bārēd ijāza dērēd čawam diḡārēd

If everyone informs me about his uncle, I will give him/her a gift

Mālu mīn biyam kul wa mizgānī xālūd bāydawa la Bāzargānī

I will give my affluence to a person as gift that inform me where is my uncle

The Kurdish mother would be grateful to have such baby and she considers his /her baby as a treasure and also she wishes not only the baby is protected by god and she hope that god bestowed his blessing to others:

Har ka diḡa li wayna bāri ganj u xazīna

If someone has a baby like me, I hope that god protect him

1. Kuḗpa. It is called as baby in Kalhor tribe

Har ka nayri li wayna xwdā baydi pa la wayna

If someone has no a baby like my baby, I hope that god bestow her a baby like me

Har ka diṛa li wayna bāri ganj u xazīna

If someone has a baby like me, I think that she become prosperous

A Kurdish mother hope that one day her baby gets married and then she starts composing the following poems.

Hay māḷ hay māḷ āwā bōyēd wa jay simkū zāwā bōyēd

I hope that my life become happiness and would like to see my groom in my house

Hay māḷay lagay māḷa wā kī midān kuṛam gīrēn wa zāwā

Oh people, your life would be happiness, which one of you would like to accept my baby as groom (sometimes the mother call the name of a baby)

Lūlū or Gurgaga

Lūlū or Gurgaga is a kind of strange and frighten creature that The Kurdish mother often use it to take calm the baby. And she sometimes encourages your own child, and sends it to the neighbor kids. Sometimes fear of imaginary Lulu's mother will keep in mind forever.

Gurḡa ga gurḡāna wa šū kuṛam xaftaya bičū wa šū

Get out here, my son is sleeping, oh wolf. (The mothers mention the name of the baby that is lying.)

Gurḡa ga Gurḡāna wa šū bāw ...(a name of someone) būwa biču wa šū

Sometimes, she angrily calls her baby or neighbors baby and tell the Gurg (wolf) to take the baby.

Of course, the mothers always use the other baby for scaring her baby.

Cradle

As we know that all of the woman and especially the Kurdish women are full of loved, kindness and affection so the name of the cradle is not separate from the mothers in Kalhor culture. Although the cradle is used to sleep the baby but it is place which is the source of love, devotion, affection and fondness. According to the book of Sassanid woman, the author properly believes that the women are the source of all innovative phenomena and the center of inspiration. However, if there is no a woman, no love and then if no love, no poem and art, if there are no them, we cannot find the sign of love. On the other hand, that is just the women who shake the cradle with one hand and then will shake the world with the other

hand" (Sassanid women - p. 7). As we know there are many types of a cradle, which is a means of sleeping a baby, in the Kurdish culture.

Gahwāri or Gāpāri

The people of Kurdish called a cradle as Gahwāri or Gāpāri. Both of them are the same name and they are just different in their accent. It is made by a wood, their legs sound look likes a triangle wood which is connected by a right wood and also the baby is placed in the location such as a box and is attached firmly to the right wood by a two-string (rope) and swinging cradle depend on The long and short rope.

Lalū or halūk

The word Lalū is another kind of the cradle and the mother installs or hangs a rope to the roof of the room from both side of the roof (such as trees or anything else), and then the middle rope covered with a blanket or thick cloth, after that sew them by hand, and filled it with baby bedding and they are starting to swing the cradle. It is clear that the swing this cradle is much more than Gahwāri. Sometimes kind and caring mother of Kurd, has considered your strong and resistant legs to sleep the child and she put her feet firmly down on the ground and then move them, so after passed a few time the baby sleeps. This is a kind of cradle in this culture.

2. CONCLUSIONS

The Popular culture is the source of ideas, thoughts, emotions of people and inner mood. According to the studying of research, which should be noted: lullaby is a branch of Oral literature and song of the heavenly and emotional that most of the mother created this. And also the babies connect to the mother unexplainably through lullabying. So the baby will get the safety and relaxation in the shade of these poems. These lullabies come from the heart of the mothers and the especial audiences are merely the baby. It should be noted that although these lullabies are associated with differences in dialect in most parts of the country, but most of them have a unique arrangement and we say that each mother, in each tribe, lullaby to the baby with its own dialect of ethnic.

The themes of lullaby depend on the ethnic and cultural structure and also we will be able to perceive the behavior and way of different people in different part of country. the mother however will convey her own real desires, values, aims and needs to her baby and future as the form of descriptive, prayer, advice and complained poem, and also she plays a great role in socializing of her baby. A Kalhor mother kindly can tell a precious lullaby to her baby and she attempt to convey these affection, love and emotion to her baby skillfully. And also a lullabying is an excuse for a Kalhor mother to explain her feeling s and inner emotional like happiness and sadness.

While the mother in addition lullabies for her baby, the baby also accompany s the emotion and love of her mother. As we explained before, a kind cradle of this tribe is different with other tribes. As the mother feel an excellent emotion to her baby, she records many lullaby to her baby, and we can see the Kalhor mother dreams between her lullabying and her poems inextricably linked with their daily affairs. Finally, as the lullabying is placed in the nature of Kalhor mother and also has been a valuable inheritance which is transferred from past to now.

References

- [1] A. Dehkhoda, (2002). Dictionary, Tehran.
- [2] A. Mostafa Rasol, (2001). A Research of Kurdish Folklore, Ayobi Publisher.
- [3] Y. Azand, Pre Iranian literature, Gostar Publisher, Tehran, (2002).
- [4] H. Anvari, Sokhan Dictionary, Sokhan Publisher, Tehran, (2002).
- [5] H. Bayhagi, A survey and Research of Iranian Culture, Astan Gods, (1978).
- [6] M. A. Soltani, Historical Geographic of Kermanshahan, Shagayeg Publisher, Kermansha, (1999).
- [7] M. Mafi, (2008). Seventeen Essay about Children Literature, Shoray Ketab Kodak, Publisher, Tehran.
- [8] M. H. Gaini, (2002). A History of Iranian Children Literature, Chista Publisher, Tehran.
- [9] R. Isazade, (2008). Sasanid Women, Movj Publisher.
- [10] S. Hedayat, (2001). Scattered Writing, Sales Publisher.
- [11] V. Rezai, (2000). Chardakhil Chol, Tagebostan Publisher, Kermansha.

(Received 12 January 2014; accepted 17 January 2014)