

## **Analytical & Morphological evaluation of Tribal Women's lullabies at Kerman Afshar Tribe**

**Mohammad Aref**

Assistant Professor of Islamic Azad University, Arak branch. Iran

**Masoumeh Mirzadi**

M.A Student, Islamic Azad University- Zarand Branch

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### **Abstract**

The real purpose of this paper is to make an ethnological evaluation of lullabies of Afshar Tribe women at Kerman city. Lullabies are an integrated part of cultural life and social system of current families at Afshar tribe. According to the findings, it is obvious that lullabies have a great root in public culture of ancestors of Kerman Afshar Tribe who were living at Turkish parts of Iran. Some other parts of lullabies are based upon Kerman culture, nature of Kerman and wishes of both cultures (Afshar tribe & natural conditions at Kerman). Due to its location among different important provinces like Fars, Sistan & Baloochestan, Yazd, Isfahan and Bandar Abbas, Kerman province has a different geographical coverage which may cause distribution of various terms, whispers, sings and lullabies rather than agriculture and animal husbandry. This paper is prepared by focusing on library & field method (participative observation & interview with local specialists).

**Key words:** Lullabies, Women, Kerman, Afshar Tribe, Tribe

### **Introduction:**

Lullabies are integrated elements of public culture of the world. It means any sings that mothers sing for their babies or children at sleep. Lullaby has a deep relation with life of Afshar tribe and a combination of music and poem. Rather than a wonderful nature and host of various tribes and nations at different historical periods, Kerman province is considerable also from anthropological viewpoint as well. The author intends to find out both: 1-Recognition origin of women lullabies in Afshar tribe at Kerman, 2-Separate mutual cultural relations between the host (Kerman people) and Guest (Culture of Afshar Tribe). According to the findings, there is not a complete research about this tribe with a research attitude up to now. Afshar tribe of Kerman have emigrated from a district at North West of Iran towards Kerman and little by little found a normal life there. But their lullabies and sings have multiple aspects belonging to different locations and parts as mentioned in this paper. This research intends

to have a morphological study about women' lullabies of Afshar tribe of Kerman, especially women of both Baft and Sirjan cities.

**Scope of Study:**

Kerman province is located at south east of Iran central plateau by east longitude for 53° , 26' up to 59° , 29' and by north latitude of 25° , 55' up to 32°. This province is limited by north to South Khorasan and Yazd provinces, by east to Sistan & Balouchestan and by west to Fars and by South to Jiroft. The area of this province is equal to 181714 km<sup>2</sup>. The most number of populations of Zoroastrian are living at Kerman. Kerman province has 22 great cities, 64 cities, 58 sections and 151 villages. The name of its great cities are: Arzoeieh, Anar, Baft, Bardsir, Bam, Jiroft, Rabor, Ravar, Rafsanjan, South Roodbar, Rigan, Zarand, Sirjan, Shahr-e-Babak, Anbar Abad, Fahraj, Ghale Ganj, Kerman, Kouhbanan, Kahnouj, Menoujan and Narmashir. (Ibid,14). The population of this province was equal to 2,938,988 persons in 2011. (Golab Zadeh, 2011, 15).

**Research questions**

- 1- *Whether women's lullabies of Kerman tribes were under the effects of immigrated tribes and/or neighboring areas?*
- 2- *How many lullabies of Kerman tribes are unique without any alteration?*
- 3- *What about the form and content of women's lullabies at Kerman tribes?*
- 4- *What is the application of lullabies? What is the role of it in folkloric life of Afshar tribe?*

**Research method & Theoretical format:**

Field (participative observation & interview) and library method has been applied in this paper. Some of the used tools for this paper are a map for specifying the considered limits, tape recorder, and film making system, paper and pen for taking important notes. By focusing on relevant applications of this school, this paper will make an analytical evaluation of various applications of Women's lullabies in Afshar tribe of Kerman. Bronislaw Malinowski states that all cultural properties are applied for meeting personal necessities. It means that a cultural property is summarized for removing any primary group necessities. (Askari Khanghah & Kamali, 2002:260). Interpretive theory is used in another part as well. "Culture means a collection of meanings for being interpreted through various symbols and signs. Therefore for better understanding of it we should use symbols analysis. (Fokoohi, 2003:254).

**Introduction of Afshar Tribe:**

Tribe is a Turkish term for both meanings of noun and adjective. It means a group of people. It has been used repeatedly from Mongols time in Iranian history. (Afshar Sistani, 2002:13). Also the term tribe has been mentioned in Moein dictionary used for the meaning of a tribe. Tribe is accompanied always with immigration. The other meanings of it are friend, accompany, domestic, acceptance, group, tribe and especially nomadic life. Afsharid dynasty was one of most powerful Turkish tribes in Iranian history. At the time of Seljuk time, Afshar name made great fears among people. Turkman, Uzbek and Tatar tribes made fears in their children by saying: "Afshar is coming". Afshar tribe was a part of powerful forces of Safavid Ismail I and one of 32 royal tribes and Qezelbash of Safavid period. Commanders of Afshar tribes had great roles in fights of Safavid kings with Osmond and Uzbek. Afshar in Turkish language means agile and fast. Afshar group entered into Iran in two separate periods of time as follows:

- 1- At the end of Seljuk period

2- When Mongols attacked Turkistan and Ghichagh dessert and their immigration to Iran

**Tribal origin:**

There is not a clear history about exact date of immigration of Afshar tribe to Kerman. But Afshar's name was officially registered at Safavid dynasty in Kerman history. Majdol Islam Kermani who was belonging to the same tribe, has recognized Kerman Afshar belonging to Ghasemlou group. Some of them came to Kerman at the time of Ismail King, head of Safavid dynasty under commanding of Bahram Beig. (Hozooestan, 1991:135). Kerman Afshars are divided into two groups of Afshar and Pichaghchi. There is not any evident about immigration of Pichaghchi. Therefore it is probable that Pichaghchi group were separated from major brand after immigration. Both groups are known as Afshar at Kerman. Main Afshar group include 4000 families. But Pichaghchies include only 2000 families. Afshar group are included in immigration people to various parts including north of Khorasan, some parts of Khoozestan, Urmieh, Fars, Kazeroun, Kerman, Tehran, Savojbolaj, Yazd and Mazandaran and also Afshars of Syria, Mosel of Iraq and Turkey. Pichaghchi tribe raised their tents at North West part of that area. Afshars raised their tents at south east part as well. They rested at plateau hills with warmer climate from November up to March. (Saba, 1983: 201).

**Analysis of research findings:**

Lullabies: It means any sound of mothers and young nurses for making sleeping of children.

There are two major parts in lullabies: 1-Music 2-Song

First part belongs to the child and the second to mother. This is because the music is enjoyable for the child. The song of lullabies has not a special language only the whisper of mother close to the small ears of the baby. Lullabies include folkloric sings. Mother could transfer all her thoughts and feelings and also her life to the child through small and amusement verses. Therefore both of them find a calmness and excitement. World of songs is the common language of human beings in all civilizations. Songs may provide a treatment for internal wounds and human beings' stresses. Anne Marie Shamir has written that national poem is used for recognizing the soul of nations. It is the only successful tool for making friendly relations and good understanding of nations and groups. Rockert knows that poem is the mother language of all mankind either men or women and also a common base for cultural dependencies of the world. (Homayouni, 20010:17). At Sassanid period, there was a close relationship between poem and music. Usually all people were able to make a poem and learn music.

All people with great interests in music could make a poem as well. (Iqbal Ashtiyani, Part 1:14). By the way, there is a change in life style of today Afsharid people in national culture of Iran in comparison with the past. They are coming and going between civil and tribal lives. It means that Kerman Tribes had a double form of life including tribal and civil. But tribal women sang and enjoyed the music while making butter and swing a carpet. There are still some of their tribes at nature who are living with great difficulties. Lullabies have various cultural, economic, safety, sentimental and even political applications in normal life of Afshar people. Songs make them powerful against difficulties. They could find continuous family loves with further hopes to God. They would explain kindness of father at home repeatedly. They would recommend the presence of badness and goodness to their children. Followings are different samples of lullabies in Kerman Afshar Life as well:

**A-Religious and Spiritual lullabies**

lâlâ lâlâ xodâ yâret ali bâše negahdâret  
negahdaret xodâ baše ali moškel gošat baše

bexâb ey jâne jânânam  
bexâb ey mâhe tâbânâ  
ke ma fekre xorasanam  
bexab ey ârâme jânam  
lâ lâ lâ lâ xodâye man ali bešno sedâye man  
Šabi raftam be daryaii  
darovordam do tâ mâhi  
yeki gohar ye ki johar  
ali dâmâde peigambar  
ke peigambar do a'a mikard  
ali zekre xoda mikard

The meaning of above-mentioned lullabies: Mother explains the name of God and imams with a simple and childish language for transferring of religious beliefs to her child. When she says Hazrat Ali (PBUH), she wants to transfer the idea of Shiite to her child as well.

**B-Hopeful and wishing lullabies of mother against her child**

Mother makes a similarity between her child and beautiful nature as a sign of rural and tribal life.

lâ lâ lâ lâ gole narges  
nabinom dâge to hargez  
na dâge to na dâge bâbât  
na dâge dâee bo land bâlât  
lâ lâ lâ lâ gole raa'nâ  
dar in kočê maro tanha  
amaš šoxon hamaš šeidâ  
Saret ro mibaran az râh

In this lullabies the mother admire her child not to have any relations with bad people.

lâlâ lâlâ gole malmal  
zanim taxte to ra sandal  
agar baxtam kone yâri  
bezanam hejleh va šâdi bebaram raxte dâmâdi

The above-mentioned lullaby is a form of mother's wish (wedding of her child). She requests God keep her child from any devils.

Lâlâ lâlâ gole narges  
ke bad bar to nayad hargez  
lê Lê Lê Lê gole Lêle  
aziz o bolbolam xabe  
lê Lê lê Lê šabe târe  
nešastam pâyê gahvâre  
ke gahvâre geroon bâre  
xodâ roodoom negah dâre

Finally she requests long-term life for her child without his/her death. Death of child is the most disaster for any mothers.

lê Lê Lê Lê la la Lêyi  
boro LoLo ye sahrâyi  
boro LoLo pase divâr  
golam az xo naše bidâr  
boro LoLo jahannam šo  
balê gardone roodoom šo  
išta kâkâ beši kêre  
sanam simê be gahvâre  
ke gahvâre geroon bâre  
xodê roodoom negah dâre

Mother, in this lullaby request long life span for her child and prevention from devil forces.

lê Lê Lê Lê gole hasti  
barâyat mixaram asbi  
az on asba boro bâše  
ze har asbi jolo baše

In above-mentioned lullaby, mother promised to provide the best transportation tools for her child. According to interpretation school, the best meaning of this lullaby is the life when there is horse, wheel and now automobile in it.

lê Lê Lê Lê xabet miyad  
sedây kafše bâbât miyad  
lê Lê Lê Lê gole xašxâš  
bâbât rafte xodê hamrâš  
ali pošt o panâhaš bâš

The above-mentioned lullaby is a sign of good wishes of a woman for her husband in trip. In this lullaby, mother explains her love to her husband for her child.

### **C- Lullabies for making any claims about non-loyalty of husband**

The mother is kindness with her and explains to her child that in case of remarriage of your father, it was for my welfare. In fact, the second wife of your father is a servant for you:

lê Lê Lê Lê gole peste  
âbât rafte kamar baste  
bâbât rafte zani gire  
kanizi var to migire  
kanize to siyê bâše  
sarê tâ paš talê bâše  
\*\*\*  
zane pedar kolo xâste  
čehel šiše be yek dastam  
man az divâre bag jastam  
xodê xâste ke naškastam

One of the major problems of women is rival wife. Mother teaches her child not to bend against difficulties of life. Perhaps it is the order of God.

**D-Lullabies at unknown places and/or any part of the world:**

lala lala sabe tare  
dar in qorbat gereftare  
na dar qorbat delam šâde  
na rooi dar vatan dâram  
lê Lê Lê Lê šodam darviš  
gereftam rahe qorbat piš  
na dar qorbat delam šâde  
na rooi dar vatan dâram  
elâhi čarx bargarde  
az in baxti ke man dâram  
lê Lê Lê Lê šabe târe  
ar in qorbat gereftaram  
xodâvandâ to rošan kon  
tâ bebinam kaso kâram  
ane Lê Lê to ro dâram  
be dargahe xodâ dâdam  
čerê az bikasi nalam  
kea z gol behtari dâram  
lê Lê Lê Lê habibe man  
be darde man tabibe man  
čerê az bi kasi nâlam  
Xoda karde nasibe man

Finally the mother wishes the end of her loneliness and wants to see her relatives. She claims why should she have any difficulties in an unknown city? God has given a nice child to her for removing any sick and loneliness. (The effect of personal claims).

âlâ lâlâ gole pone  
geda omad dare xone  
Noneš dâdam xošeš oomad  
xodeš raft o sageš oomad  
čexeš kardam badeš oomad

E- In lullabies which are used for respecting others and assisting poor people and also respecting the animals and confirming the sacred condition of bread with Iranian people.

**Lullabies with content of advices:**

lê Lê Lê Lê gole lâle  
palang dar kooh če minâle  
palange pire tiz dandoon  
xari xorde xode paloon

The poet has prevented any aggressiveness in this poem.

**Conclusion:**

Finally we may conclude that women lullabies of Afshar Tribe at Kerman is a mean for explaining their feelings and loves and also a way for explaining discomforts and claiming about current situation of the society, worshiping God and imams and claiming the mother land and separation from homeland and explaining any sadness, happiness, wishes, hopes and advices. Lullaby was accompanied with Kerman Afshar tribe from birthday. They are changed into playing songs at childhood and then into love stories at youngness and also claiming songs at adulthood. Up to now there were various sociological studies about Iranian tribes, but none of them are about lullabies of Kerman Afshar tribe. Due to the attacks of technology, industry and unnatural immigrations, most of the lullabies have no more cultural and social applications. The common items are mostly for amusement. At present, most of Kerman Afshar tribes have no more information about their origins and race. By the way, some of the Afshar people are insisting on their traditional customs at Baft, Arzoeih, Heshoun, Genooieh Kiskan and Sang Pahn.

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