Analytical & Morphological evaluation of Tribal Women’s lullabies at Kerman Afshar Tribe

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DOI: 10.6007/IJARBSS/v3-i9/191 URL: http://dx.doi.org/10.6007/IJARBSS/v3-i9/191

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 km². 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, Zaranj, 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. (Hozoorestan, 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**

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lâlâ lâlâ xodâ yâret ali bâše negahdâret
negahdaret xodâ baše ali moškel gošat baše
bexâb ey jâne jâne jâm
bexâb ey mâhe tâbânâ
ke ma fekre xorasanam
bexab ey ârâme jâm
lâ lâ lâ xodâye man ali bešno sedâye man
Šabi raftam be daryaii
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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.

In this lullabies the mother admire her child not to have any relations with bad people.
زانتم تخته تو را سنال
آгар باختم کونه یاری
بهزانم حجیه و شادی بهرام رخته دامادی

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

لالا لالا گل نرگس
که بد بار تو نیاد هارگز
للا للا للا گل لاله
ازیز او بولدابلام خابه
للا للا للا شابه تاره
نیشام پایه گاهواره
که گاهواره گردنون باره
خود روودوم نگاه داره

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

للا للا للا لا لا لایی
بورو لو لو یه سحرایی
بورو لو لو پس دیویر
گلام از خو ناش بیدار
بورو لو لو جهنم شو
بلا گاردون روودوم شو
یشا کاکا بسی کاره
سانام سیما بگاهواره
ke gahvâre geroon bâre
xodâ roodoom negah dâre

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

lâ Lâ Lâ Lâ 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.

lâ Lâ Lâ Lâ xabet miyad
sedây kafše bâbât miyad
lâ Lâ Lâ Lâ gole xašxâš
bâbât rafte xodâ 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:
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
lâ Lâ Lâ Lâ šodam darviš
gereftam rahe qorbat piš
na dar qorbat delam šâde
نا روی دار وطن دارم

الکی چارک بگارده

از بختی که مردم دارم

لادادادابایه تار

ار این قربت گرئتیم

خداوند تو روشن کن

تادا بهینم کاسو کارم

انه لاداداد تو رو دارم

به دارا به خدا دادم

چرخ آز بیکاسی نلام

کا ز گل بهتاری دارم

لادادادادنادیبی مان

به دارمه دیبی مان

چرخ آز بی کاسی نلام

خدا کارده ناسیب مان


فاینالیا مادر می‌خواهید پایان مسیله‌ی او را بیاورد و می‌خواهد دیده باید رابطه‌ای را داشته باشد. او می‌گوید چرا او در یک شهر ناشناخته باید دشواری داشته باشد؟ خدا به او یک فرزند جذابی را داده است تا بازیابی کرده و بی‌خانمانی را برای او ببرد. (الکتک اکلی می‌تواند)

\[
\text{الا لالالا گل پنه}
\]

\[
\text{گدا آمد داره گین}
\]

\[
\text{نون اش دادام گوشی اوماد}
\]

\[
\text{خودش رفت و سگش اوماد}
\]

\[
\text{چخش کردام بده اوماد}
\]
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:

\[ \text{l} \text{â} \text{L} \text{â} \text{L} \text{â} \text{L} \text{â} \text{gole} \text{l} \text{â} \text{e} \]
\[ \text{palang dar kooh} \text{ c} \text{e m} \text{i} \text{n} \text{â} \text{l} \text{e} \]
\[ \text{palange pire tiz dandoon} \]
\[ \text{xari xorde xode paloon} \]

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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