

# Analysis of the Types and Themes of Kohgiluyeh and Boyer Ahmad Lullabies

Seyyed Borzo Jamalianzadeh<sup>1\*</sup>

<sup>1</sup>Assistant Professor of Persian Language and Literature, Farhangian University, PO Box 889-14665 Tehran, Iran.

\*Corresponding author

## Abstract

Lullabies are considered to be one of the most natural types of poetry in Iran and the world, produced with simple language and clear feelings, and are a comprehensive mirror of part of the changes in society, in which mothers' wishes are reflected. By examining and analyzing these types of songs, one can observe the social changes of the past era. This literary genre has a special place among the literature of Kohgiluyeh and Boyer Ahmad province.

Lullabies are one of the main types of lyrical literature in Kohgiluyeh and Boyer-Ahmad provinces. The themes of lullabies in this region can be considered to include the reflection of love and affection for children and the satisfaction of the child's emotional needs, the wishes of mothers in lullabies, the glory of mothers for their children, the expression of livelihood issues, the influence of nature and lifestyle in lullabies, references to religious, social, cultural and economic issues, teaching hobbies, games, etc. In this article, after the introduction and statement of the background and research method, we will discuss the classification of lullabies in this region, and issues such as the influence of nature in lullabies, religious beliefs in lullabies, the expression of livelihood issues in lullabies, the expression of wishes in lullabies, and glory in lullabies will be the main axes of this discussion. It is worth noting that the author has divided the lullabies of this region into four categories: caressing, awakening, frightening and paternal.

**Keywords:** Local literature, Kohgiluyeh and Boyer-Ahmad, lullaby, cradle, infant.

## 1- Introduction

Kohgiluyeh and Boyer Ahmad province is bordered by Chaharmahal Bakhtiari province to the north, Fars and Bushehr provinces to the south, Isfahan and Fars provinces to the east, and Khuzestan province to the west.

The dialect of the people of this region is "Lori", which is spoken with slight phonetic differences in all tribes. This dialect is from the group of Middle Southwestern languages. Its grammatical and lexical structure, compared to Persian, shows that both are remnants of Middle Sasanian Persian, which is itself a continuation of Old Persian. This dialect has

It has its own phonetic developments that, while closely related to Modern Persian, distinguish it from it. On the one hand, despite its kinship with Kurdish, Lori Bakhtiari and Lori Khorramabadi are different from these languages and dialects. The Lori dialect used in this province has many similarities and closeness with the Lori dialect of Chaharmahal and Bakhtiari, parts of Bushehr Province, parts of Khuzestan Province, and a large part of Fars Province; but it has relatively many differences with the Lori used in Lorestan Province, which is more due to the difference in accent and pronunciation of words than their roots.

The language of the people of this province is Lori, which is rooted in the remnants of the Dari, Avestan, Pahlavi (Pahlavik), and also Parsi (Southern Pahlavi) languages. The use of the Lori dialect has the same grammar and speech style as used in the Persian language.

The main language and dialect of the Kohgiluyeh and Boyer Ahmad region is Lori. The Lori dialect spoken in Kohgiluyeh and Boyer-Ahmad provinces, which is considered one of the dialects of southwestern Iran, is the closest Iranian dialect to Persian.

The Lori dialect is one of the largest dialects of the Persian language, which has a long history and many traces of this dialect have survived, and it can be said that it has maintained its greatest connection with its origin, the ancient Pahlavi language.

One of the outstanding features and remaining originalities of the people of this region is the preservation of its old dialect (all classes, old and young). It is clear that no language or dialect remains constant and unchanged and undergoes transformation over time; but some dialects have preserved their inherent essence to some extent. The dialects spoken in Kohgiluyeh and Boyer-Ahmad provinces are among these.

If we look deeply into the context and structure of the standard Persian language, we will see that what is in the structure and vocabulary of the Persian language is found in the Lori language. The structure of the Lori language is the same as the structure of the Persian language.

The Lori dialect, with its diverse and different varieties, has specific morphological and syntactic characteristics, the morphological part of which has some differences with the Dari Persian language; but in terms of sentence structure and syntactic structure, it is similar to the grammar of the Persian language. The key to understanding Lori vocabulary in the noun section is to know that an "al" is added to the end of the noun (such as trees ( and a type of reduction and reduction occurs in verbs and words. The continuous form of all verbs in the Lori dialect begins with "e". (Example: I eat = I go) Another point is that the penultimate letter of verbs in the Lori dialect is conjugated. (Example: I go = I go(

The literature common in Kohgiluyeh and Boyer-Ahmad provinces has an ancient history and depicts local life and traditional and tribal customs. Understanding such literature helps identify the ethnographic and sociological characteristics of the region. The folk literature of this province includes lullabies, proverbs, legends, maxims, riddles, words, songs, etc.

The folk songs and stories of these people have a special simplicity, elegance, and simplicity. Considering the social classes in this region, various songs have been created in different fields with different themes. Some of these songs were written by women and some by men. Since these songs have a special purity and sincerity and tell the story of life with the same purity and sincerity, it can be claimed that they are the true face of the people of the province.

Lyrical literature is the most widespread type of poetry in this province, and the content and theme of these poems are similar to the stories of the romantic poems of Persian literature. Most of the poets of this land have had a special view of lyrical literature.

One of the important and widely used types of lyrical literature in this region is songs and lullabies. Lullabies are songs that mothers and nurses sing to put their infants to sleep. (Specific culture - with a little bit of editing))

Lullaby is derived from the word "Lala" or "Lalah" (slave, servant, servant), meaning a pleasant melody that Lala (Lalah) sang to calm and put newborns to sleep. In the term, it is an oral, simple, folk song, far from the rules of formal poetry and thought, but melodious, pleasing to the ear, soothing and containing the mother's feelings, emotions, love and wishes for the present and future of her beloved child. The antiquity of lullabies reaches back to the era before writing; these songs, in line with the progress of humans in the context of history, are mixed with various elements of their lives (myth, religion, aesthetics, ideals, politics, etc.); Therefore, it has a reflection of them in itself. (Nematullahi, 1386:125)

The mothers of this province have beautiful songs for putting their children to sleep, waking them up, and playing with them in the form of lullabies. In these songs, the mother sometimes sits by her child's cradle until late at night, when everyone is sound asleep, and cuddles and talks to him; her child here, so to speak, is her patient rock, and the mother speaks to her child with sad whispers about her work and efforts, the hardships and disappointments of her day, and her dreams, and tries to soothe her heart. These songs are a sign of the greatness of their souls, and despite all the hardships and problems caused by daily work and the shortcomings she has in the economic field, she never opens her mouth to complain or complain.

Children's songs include lullabies, games, stories, rhymes and caressing songs.

The aim of all these songs is to strengthen and use memory, express creativity and cultivate the child's emotions and feelings. In the structure of lullabies, simile and imagination play a major role. The mother likens the child to poppy flowers (lala, lala, poppy flower), cotton flowers, cumin flowers, field flowers, raisin flowers and ... In this province, children are likened to fragrant plants such as chevil, bade, brinjas and ... Most lullabies are used to put the child to sleep and caress the child and contain the mother's wishes and prayers in their roots and essence. In fact, the nomadic woman sings sad and at the same time meaningful songs for the days of awakening and how to live and create enthusiasm for life in children, which contain a world of joys and pleasures, sorrows and sorrows, wishes and ideals.

The beginning of children's literature was undoubtedly lullabies that mothers composed for their children in an emotional atmosphere; they read to each other; they were passed down from generation to generation, and today they are a large part of the folk literature of nations and a source of inspiration for children's poets. (Nematollahi, 2007:232)

In a holistic view, a lullaby is a female song. A song and music that has created a commonality between all women with different languages and dialects. Mothers artistically, and often without prior training, combine music and words at the bedside of their child's cradle to provide the child with the first spark of familiarity with the world of music and poetry. By rhythmically reading poems at the bedside of their child, mothers give him the gift of peace, which causes the child to fall into a deep sleep, and this peace increases with the movement of the cradle. Collecting and recording local poems and songs in the era of satellites and the Internet, considering the rapid cultural transformation and transformation, changing dialects, languages, and lifestyles, is a very appropriate and worthy task. The people of Kohgiluyeh and Boyer-Ahmad provinces, due to their ethnic and livelihood structure, paid special attention and interest in having a son. The people of this land have always had to endure grueling labor to make a living. Although the women of this region have always worked hard to make a living, However, this lifestyle required a manly strength to cope with its problems. Ethnic and tribal prejudices also provided grounds for conflict and conflict among the people of the province. As a result, having a son was considered a positive advantage for hard work and ethnic conflicts, and sons were always praised and pampered by their families. These behaviors are clearly evident in the songs about pampering boys.

## **2- Research Background**

Except for the article "Thematic and Content Study of Lullabies of Kohgiluyeh and Boyer-Ahmad Province" that Mr. Afrazizadeh, Feizollah (2011) briefly addressed this issue in the collection of articles of the National Conference and Local and Local Literature of Iranian Songwriters, Yasuj Azad University, no detailed work and comprehensive research has been done so far. Considering that, in the aforementioned article, topics such as caressing songs (boy's caressing, girl's caressing), awakening songs, paternal lullabies, religious beliefs in lullabies, expression of livelihood issues in lullabies, and wishes in lullabies have not been addressed.

Therefore, there is a need to comprehensively and independently address the lullabies of this region.

## **3- Research Method**

In this research, two methods of field and library research have been used. Its field-based nature is due to the presence in the village and the use of a voice recorder and interviews. To collect lullabies, interviews were often conducted with elderly people (especially old women) who have had little contact with other dialects and the standard language and are familiar with the oral literature of the region. Many speakers (people who are authentic examples of this dialect) were used to collect lullabies. For each lullaby, the voices of three speakers were recorded and finally, by examining and evaluating the recorded lullabies, the correct form was selected. An attempt was made to ensure that the pronunciation of the words was exactly in line with the dialect of the people of the region. A few

### **4.lullabies and children's songs in Kohgiluyeh and Boyer-Ahmad Province**

Lullabies are one of the oldest, most common and most beautiful folk songs that are sung by mothers and nannies to put children to sleep and sometimes to caress them. Like other types of folk literature, they are full of life and reality (Omrani, 1381:31).

By examining lullabies among different ethnic groups in the country, one can become well aware of the place of this type of literature in the culture of the people. In these songs, mothers pour their wishes, pains and sufferings, views, maternal love and emotions, memories, plans and decisions, political, religious and historical issues, etc. into the body of lullabies and present them.

Rastegar believes: "Lullabies are poems that are written in very simple vernacular and are used to put babies to sleep. These poems, regardless of their simplicity, represent the pure and longing spirit of urban and rural mothers, and are among the first songs that introduce every rural and urban child to the sound of motherly love for the first time." (Rastegar Fasai, 1380:119)

In fact, these children's songs of mothers (lullabies), in addition to putting children to sleep and creating peace for them, have different themes and very valuable content.

In nomadic societies, the content of these lullabies is in line with their way of life, the surrounding environment, and issues related to the tribe.

As mentioned earlier, the main purpose of the lullaby is to calm the child; therefore, there is not much emphasis on the content of the poems and their message. As mentioned, lullaby poems reflect the perspective of women. Mothers, without embellishment and with complete simplicity, tell their children what is going through their minds and eyes, in a calm and soothing tone.

The melody is an inseparable element in lullabies, so by repeating "Lala" at different intervals, the melody becomes more vivid. By repeating the word "Lala", the child uses "Lala" instead of the word "sleep" after opening his tongue.

The first song that reaches the child's ears is a lullaby. Its melody is often monotonous and sleepy. It exists in various forms in native languages. (Hedayat, 355:1385)

You have not fooled the horse, you have not fooled the horse

Ayu mayu nakederdi/asba pexow nakederdi.

Translation: My child, you do not utter a single word and you have not chained the horse.

Aghū: The first word that parents say to a newborn baby, placing their hands on their lips and calling them "Aghū" to make them talk.

Pakhū: It is a chain that is tied to one end and locked at the other end so that it cannot be opened without a key.

Aghū beko tā qandat beyom/andey dadây ta:l vat beđom.

Translation: My child, speak so that I may give you sweets. If you do not speak, I will give you bitter medicine.

When the child begins to utter gibberish and incomprehensible words, such as "agu", the child's mother, delighted by the utterance of these words by her infant child, places him on her lap or in her hands. By touching the child's lips and repeating this word with the child, the child begins to laugh and say simple words. The mother sings this song and similar songs to hear more words from the child's language, and in a way, she teaches the child to learn language with this caressing song.

The remarkable point about this type of children's literature is that the lullabies that mothers hum to their children are among the first female songs; Songs that are the common music of all women with different languages and accents, and women were the founders of them, and in fact, they constitute part of the fruitful music of our land, and these musical sounds can be boldly called "women's music" (Javid, 2004:135), which mothers hum to their young children with pure maternal emotions.

With these words, it can be said that lullabies are the first music, words, and forms of literature, and mothers artistically familiarize the child's ear with words, meter, and rhythm by singing lullabies. A child who has learned meter and melody from the cradle with the soothing melody of lullabies can soon welcome other types of children's literature, such as rhymes, games, songs, and fairy tales (Omrani, 2002:31). For this reason, lullabies are considered one of the first phenomena of a child's familiarity, familiarity, and attachment to poetry,

music, and literature. (Najafzadeh Barforosh, 2006:12) In this article, a collection of research findings has been categorized into four categories: caressing, awakening, frightening, and paternal lullabies, which are presented below. 4-1- Lullabies for caressing

One of the different types of children's lullabies is lullabies for caressing; happy and melodious songs sung by mothers with great enthusiasm for young children. The main theme of these songs is based on caressing and caressing the child and describing good qualities, and is in fact a reflection of the love and affection of mothers towards their children.

Compared to lullabies that are sung to put children to sleep and are actually sleep songs, these songs are mostly sung by mothers when hugging children, when they are awake or restless, and to calm and caress children, and are divided into two groups: lullabies for girls and lullabies for boys.

In the traditional children's literature of this region, in addition to the soul-stirring maternal lullabies of this people, caressing songs also have a special importance and place. By studying and carefully studying them, one can clearly understand the love, affection, sincerity, and honesty of mothers from the heart of these loving maternal words; pure and emotional emotions that are rooted in the love and affection of mothers for their children, and when mothers hum these songs, they always wish for the health of their children and their happiness in the continuation of their future lives.

The caressing songs of this province are also sung in different ways, sometimes collectively and sometimes individually for young boys and girls. The beginning of these songs is mostly in the form of language learning for infants and teaching simple words, in the Lori dialect common in this province.

#### **4-1-1- Caring for the Daughter**

The mother, with an expression full of emotion and affection, has interpreted her daughter as a crown of the head, which is a source of pride, honor, and dignity. According to some researchers, women do not have a high social status among tribes and some nations; but the theme of the songs of this region proves the opposite; although the people of this region generally give a special status to the son, the value and status of the daughter can be understood by considering the theme of these songs.

"The lullabies that Iranian women, in cities and villages, have composed and sung for their newborn children, mostly express the inner pains and troubles of life and the desires and wishes of individuals and families, which have been said and sung in simple terms and passed down from generation to generation. These lullabies form an important part of our people's popular culture." (Mirniya, 1369:475)

Lullabies are sung by mothers and sometimes fathers to their daughters to caress and put them to sleep. In these lullabies, girls are usually compared to "the crown of the head." In such songs, parents caress their daughters with humorous language and in a way that young children like.

Oh my daughter, oh my daughter! She has not married and has stayed inside the house.

Honey, honey, honey, honey.

Reverse: Her husband's house is like a donkey's back; but her father's house is the crown of my head.

This song is addressed to young girls. In this song, the father or mother uses satirical language to caress the girl and shows his dissatisfaction with his daughter getting married in the future and leaving her alone by lowering the dignity and status of her future husband's house. The love, affection and caress of the parents towards their daughter are well shown in this lullaby and with the language of satire and sarcasm.

The following verses are other examples of such poems in caring for the girl.

dâ dovarom./ dâ dovarom

Reverse: My daughter! My daughter!

I will not sell my daughter if I get into too much debt.

I will not sell my daughter if I get into too much debt.

I will not sell my daughter if I get into too much debt.

clear

bargardan: dokhtar ra bah sad mysh zayyдах mydaham ve annpana ra posht chadar ve khymah myzanam. ebteda, ghsad dard dokhtarsh ra ba sad gosfand, moamleh kand; amma dar lalayi badi, az in kar poshiman mishod. mysh ay khūm, chih veōsh kinm dūaramōyehō, ay khūm, nazesh knam miša ixom,če vaš cenom /dovarma, ixom, nāzaš cenom. bargardan: myshcpeha ra mikahom chkar knam? amma ba dokhtaram naz myknam. ayle kuhglwh, riht ve sōramō sōroneshoon, khas dūaram Ilə ko:gelu, re:t vasarom /sarunešun, xās dovarom. bargardan: mardam sheerestan kcepgiloyyeh bah man roy avardand ve saran annpana dokhtaram ra khistgary kradand. vala, muh neyram, dūarhom bela, muh neyram, dūarhomō valā, mo nidom, dovarom /balā, mo nidom, dovarom. bargardan: bah khoda man dokhtaram ra namydaham. eslan man dokhtaram ra namydaham. bela nabynah, dūarhomō veaysesh, elango ay khōrhomō balā nabine, dovarom /vasiš, alangu ixarom. bargardan: alehi, dokhtaram bela nabynad. baray dokhtaram elango mykhram. ay doram ay doram āy dovarom./āy dovarom. bargardan: ay dokhtaram! ay dokhtaram! ve... . dar lalayicpeha mamolan az ashar naram ve latif estefadeh mishod keh mamkon est bar manayi khasi npam nadashteh bashand ve an chenan keh dar digar eghsam sher bar piam takid mishod, dar lalayi mad nazar nist; benabrain eger dard del ya eterazi npam dar sorudehye lalayi vojūd dashteh bashod ba lahnī aram ve molayam est ta cpehdaf esli keh aram kardan koodak est, bah ghoot khod baghi bemand. lalayinpehei irani, tabiati rostayi darand ve bishtar az ravabet ejtemaei mardamani hokayat mikonand keh andishesye anan zandegi aram ve bah dor az menaghshat siyasi est. chon sarayandegan esli lalayi madaran npastand taghariban tamam lalayinpana zaban ve negangi zananeh darand ve az zaban madar, parestar ya yeki az afraad mwnes khanavadeh sorudeh mishvand ve dar barkhi movard eger mardan niz ghsad khandan lalayi dashteh bashand, ritam zanangi an ra roayat mikonand. ashar bekar garaftehshodeh dar lalayi dar bishtar oqat fiolbedanpaneh est ve lahn ejraye an kamelan tabiei ve bah dor az npar goneh tasnae est; chon sarayandegan an mamolan zanani sadeh ve amiand keh cpehdaf anan arayehye sadeghanektarin gharban sadgheseya ve arzveya bah farzandaneshan est ve gangi niz tabiat ofraf ve zibayinpehei an ra nakhodagah bah tasvir mikeshand ya dard delenpehei zananeh ve deltanginpana ve golaieileyaye khod ra molayam bar zaban miavarand. (afrazi zadeh,64:1390)

**4-1-2- navazesh pasar taranekepehei lalayi baraye khabidan ve naz kardan bah koodak** estefadeh mishod ve bah tur rishesyi ve ban maieryi khahoshesa ve doanpehei madar ra dar khod dard. zan eshayer dar haghight baraye ruzemaye bidari ve chegoneh zistan ve shor ve shogh zandegi afaridan dar koodakeya naghmegepehei mahzun ve dareinhal par mafaoomi ra misarayad keh daniaye shadinpana ve sarvar, ghmeya ve sozema, arzveya ve armannpana ra dar khod dard. taranehye zir dar navazesh farzand pasar mibashod. eghe ikonam, leabith kja beyaram, zanitayehō agu icenom, labta / kejā beyārom, zaneta. bargardan: labat ra eghe (avvalyne klamehay est kye h bar zaban nozad mygozarand), myknam. zent ra az kja beyoram. dar in lalayicpeha, baraye dokhtarehya npanarehya ve mozoati chon zibayi, shadi, shvear kardan ve..., baraye pasarehya mosaili chon shkar, mosafrat, zan garaftan (koja biaram zenteh), kar ve nanavari khanavadeh ve... dar taranehcpeha gonjandeh mishod. shyraz rahish, dyrah bebbelon, mirdish peyrah širāz raheš,dire /behbehun merdeš, pire. bargardan: rah shyraz dor est ve mardan bebbelon peyr npastand. ve niz bah in sort: krum, boy bearīaleō peyshōyehō ayzanih, yehy dūarōleō ceřom, bowy bareyal / piša izane, hey dovaral. bargardan: pasaram cpehmarah barreileya mybashod. ney myzand ve mygoyd: ay dokhtaran! doyyima biguh, kakley gandom karahō sarish veō sym beya ta bikharim dowyima bego, kākeli gandom /kařa sareš, vasim beyā tā bexarm. bargardan: madram ra begoyyd, gardehay (noy nan), kye h roy an roghen bashod, baraym beyoryd ta an ra bakhoram. lalayinpehei in mantegheh harf del madaran baraye koodkan est; ve zibatrīn ehsasat ve arzveya dar in taranekeya moj mi zand. abolghasm enjoye shirazi dar ketab gozari ve nazari dar fareang mardam darbarecyē lalayinpana minevisad:

Translation: I will give birth to a hundred ewes and I will put them behind a tent. At first, he intends to trade his daughter for a hundred sheep; but in the next lullaby, he regrets this. Mish, oh my, what shall I do with the ewes? I will pamper her, oh my, pamper her miša ixom,če vaš cenom /dovarma, ixom, nāzaš cenom. Translation: What shall I do with the ewes? But I will pamper my daughter. Il Kohgilueh, reht and sarm Sarunešun, xās dovarom Ilə ko:gelu, re:t vasarom /sarunešun, xās dovarom. Translation: The people of

Kohgilueh turned to me and their leaders proposed to me for my daughter. Oh my God, I will not give my daughter away. I will not give my daughter away. By God, Therefore, if there is any heartache or protest in the lullaby, it is in a calm and gentle tone so that the main goal, which is to calm the child, remains strong. Iranian lullabies have a rural nature and mostly tell about the social relations of people whose idea is a peaceful life and away from political disputes. Since the main singers of lullabies are mothers, almost all lullabies have a feminine language and perspective and are composed by the mother, nurse or one of the female members of the family, and in some cases, if men also intend to sing the lullaby, they observe its feminine rhythm. The lyrics used in the lullaby are most often improvised and the tone of its performance is completely natural and far from any artificiality; Because its singers are usually simple and common women whose goal is to present the most sincere offerings of charity and wishes to their children, and sometimes they unconsciously depict the surrounding nature and its beauties, or they gently express their female heartaches, longings, and complaints. (Afrazi Zadeh, 2011:64)

**4-1-3- Caressing a son** Lullabies are used to put a child to sleep and caress them, and they fundamentally and fundamentally contain the mother's wishes and prayers. In fact, the nomadic woman sings sad and at the same time meaningful songs for the days of waking up and how to live and create enthusiasm for life in children, which contain a world of joys and pleasures, sorrows and sorrows, wishes and ideals. The following song is about caressing a son. I will seduce you, where will I bring your lips, where will I bring your wife? *ayu icenom, labta / kejâ beyârom, zaneta*. Translation: I will seduce your lips (the first word that is uttered by a newborn). Where will I bring your wife? In these lullabies, for girls, arts and topics such as beauty, happiness, getting married, etc., and for boys, issues such as hunting, traveling, getting a wife (where will I bring your wife), work and earning a living for the family, etc. are included in the songs. *Shiraz raheš, dire behbehun, merdeš pire širâz raheš, dire / behbehun merdeš, pire*. Translation: The road to Shiraz is far and the men of Behbehan are old. And also in this way: *ceřom, bowy bareyal / piša izane, hey dovaral*. Translation: My son is with the lambs. He plays the reed and says: O daughters! *dowyima bego, kâkeli gandom /kařa sareš, vasim beyâ tâ bexarm*. Translation: Tell my mother, bring me a round (a type of bread), with oil on it, so that I may eat it. The lullabies of this region are the words of the hearts of mothers to children; and the most beautiful feelings and wishes are expressed in these songs. Abolqasem Anjui Shirazi writes about lullabies in his book *A Passage and a Commentary on the Culture of the People*:

"Although every child hears the words of his mother, father, relatives and friends from the very first days of his birth; but his first verbal communication and mutual relationship and acquaintance is only with his mother and through listening to the lullaby" (Anjoy Shirazi, 1992:397)

In lullabies, sometimes words and phrases such as *Heng* (sound), *Sayyad*, *Kol* (shoulder), *Marvari* are used unconsciously in the above song, the meaning of which the child does not understand; but this does not harm the structure and effect of the lullaby, because the musical rhythm is mostly considered, of course, as will be explained later, new and incomprehensible words themselves are also necessary at some point and the child will think about them, and this will help the child calm down faster and better.

Who will be sacrificed? Who will be sacrificed?

*ki qorbuneš/ ki qorbuneš*

Reverse: Who will be sacrificed? Who will be sacrificed?

Or in another way:

Who will be your sacrifice? Who will be your sacrifice?

*ki kořbunet/ ki kořbunet*.

Translate: Who will be your sacrifice and who will be your sacrifice?

The flock that is yours, your sacrifice is mine, your sacrifice

*galeykâ mahnâ, korbunet /dare men pahnâ, kořbunet*.

Translate: Who will be your sacrifice? The trees in the mountains and the plains, your sacrifice.

Whoever is on the ground, your sacrifice, whoever is on the ground, your sacrifice

har ke sarə pāya, kořbunet /harke neřahse, kořbunet.

Translate: Whoever is standing and whoever is sitting, your sacrifice is mine.

#### **4-2- Wake-up lullabies (play and education)**

The importance of childhood requires that various poems be composed for this age. After the lullabies and caresses that parents sing to children, it is the turn of the children themselves to perform poems with rhythm during play and entertainment, with the teachings of the elders. The characteristic of these poems is that they are suitable for the tastes, preferences, interests and spirits of the children. Lullabies are recited to children by parents and elders; however, play poems are often recited by the children themselves while playing, which strengthens the child's social connection with other peers and with the entire society.

By singing the special songs of each game, the child, in addition to getting acquainted with music and ethnic songs, performs a preview for the main game of life by playing different roles in the form of a game. These songs are sometimes performed by parents for children to provide them with joy and entertainment.

One of these games that girls and boys play together while singing songs is the game of "Etel Matel". The method of this game was that the children stretched their legs together and after this action, one of them started singing the song. With each word, he placed his hand on the other children's legs. With the last word of the song, he would fold his legs. This poem was repeated many times until the last leg was reached, which was still stretched. For this leg, which was left, the song was not repeated anymore; rather, the children would throw it on the head of the person whose leg had stretched and provide themselves with reasons for laughter and joy by tickling them.

The song of this game, which is sung by children with a special melody and rhythm and by repeating the word by word, is as follows:

Atal matal, muri tatal.

Translation: Atal matal. The ant.

Our paw, nectar and sugar

Penjey mâ, řa:d o řakar.

Translation: Our finger is like nectar and honey.

O Ahmad and O Muhammad

ey a:mad o ey mo:mad.

Translation: O Ahmad and O Muhammad.

Tiřta vardâr o beřa.

Translation: Take the axe and go.

Bera va gaᅅgə kâ nazar.

Translation: Take the axe and go to war, who is the eye?

Kanazar, hoi ei keneh

kâ nazar, hu icene.

Translation: Who cares

?

Tiřšařa, havowyi icene.

Translation: He throws his axe into the air.

Gale imâ, ram icene.

Translation: Our herd rams.

Siv o se tâš, kam icene.

Translation: Thirty-three heads reduce it.

By the right of the oppressed king

be haqə šâ:e mazlum.

Translation: I swear by the right of the oppressed king.

Pey yak, vargardun.

Translation: All of them, come back together.

There are words for producing music and the melody of children's poems that do not have any specific meaning. The melody of the songs is very happy and cheerful and appropriate for the age of the child. Mothers convey their simple wishes in the form of children's songs. Undoubtedly, the creators of children's songs are mothers (women.)

A careful study of examples of popular lullabies in this province shows that religious and Shiite Alawi ideas, distance from the father of the family who has gone to work far away, or other emotional issues are included in these words in simple and very ordinary language.

Such poems and songs are sung by mothers or fathers to wake up their children. Sometimes as sweet childish games and behaviors, sometimes as a joke or when they hug and caress the child, they whisper these beautiful words and rhymes to him.

For girls, arts and topics such as beauty, happiness, getting married, etc.; For boys, issues such as hunting, traveling, getting a wife, work and earning a living for the family, etc. are included in the songs.

#### **4.3.Scary lullabies**

In these lullabies, in some cases, birds of the environment and some animals are mentioned. One of these animals whose name is often used in lullabies is the wolf. According to old beliefs, wolf hair was used in the cradle of the child to ward off evil spirits or to keep away from the evil eye of others. In addition, one of the uses of the name of this animal in lullabies is to scare the child or prepare his mind for the danger and ferocity of this animal.

Lala, lala, wolf uma The wolf from the neighborhood of Turk uma

lâlâ,lâlâ, gorg uma / gorg a ma:ley tork uma.

Translation: Lalalala the wolf came. The wolf came from the Turkish neighborhood.

The old wolf, the toothy child, eat me, eat yourself

Gorgə pirə denduni /bačey mena, maxa xot duni.

Translation: O old wolf (with scary teeth), do not eat my child, otherwise you know what harm I will do to you...

In this song, the mother, while lullabying and calming her child, has used the name of the animal (the wolf of Ome) to scare him.

These lullabies have been passed down from generation to generation in different cities and villages of Iran and with different dialects for centuries, and belong to popular literature or folklore, and in a way have created the foundation of the poetic mental structure of society (Sajjadi, 1384:156). For this reason, they are one of the

valuable sources of folk literature of every nation, and as the most basic form of popular literature, they have a place in practical life and are a kind of applied literature (Ghezel Ayagh, 1379:183.)

#### 4.4.Fatherly Lullabies

The following song is sung by a father to caress his daughter.

ruy, dovar junim ruy, jât sarē zunim

ruy, dovar junim /ruy, jât sarē zunim.

Translation: My child, my daughter is dearer than my life. My child, your place is on my knees.

Ruy, the chief of the tribe Ruy, Karey, Sare Nunom

ruy, raise ilom / ruy, karey, sare nunom.

Translate: My child! The chief of the tribe, my child! Butter on my bread.

Ruy, the light of my home Ruy, Gul Gul, Khunam

ruy,čerâý human /ruy, gol golə, xunam.

Translate: My child! The light of my house. My child! You are a flower in my greenhouse.

In this song, the father calls his daughter the chief of the tribe to make clear to everyone the dignity and greatness that this daughter has in the eyes of the father. The people of the province have long experienced tribal and nomadic life. Urban and civilized life is unique to a small number of people in this province. The tribe is the greatest social institution in their eyes and being the chief of the tribe has been the highest position. In this song, the father considers his daughter to be the highest position in society and has chosen a higher and superior status than the men of that society to caress her.

This lullaby also refers to the customs and beliefs of the people of this region. Customs that arise from their nomadic and nomadic lifestyle. Considering the livelihood of the people of the province and their occupation of herding and nomadic life, it is impossible to ignore their great love for dairy products, which are the result of their own hard work. In the father's opinion, "butter spread on bread" is a popular and delicious food to which the daughter is likened.

Just as the lamp has been considered and important in classical Persian literature, it has its own special value among the people of Kohgiluyeh and Boyer Ahmad, to the extent that they swear by its light. The comparison of the girl to a lamp and a flower indicates the importance and elegance of this gender, which is well and simply understood from this song. Usually, fathers sit their children and young children on their knees and caress them, and mothers embrace them; therefore, the explanation is that the song mentioned is a fatherly song, describing his daughter.

##### 4-4-1- Lullabies for the loss of a father

Lâlâ lâlâ,gele tenges/bowt ra:te menē meyles.

Translation: Lala lala, the tenges (a type of flower) of your father has gone to the assembly.

Lullaby of the walnut tree, which has gone with the army

Lâlâ lâlâ, gele gerdu/bowt ra:te bey ordu.

Translation: Lala lala, the walnut tree flower, your father has gone with the army.

Lullaby of the poppy flower, may God be with him

Lâlâ lâlâ. Gele xašxâš/bavât ra:te, xođâ hamrâš.

Translation: Lala lala, the poppy flower, God has gone; may God protect him.

From the theme of the above lullabies, we can conclude that the mother expresses her longings to her child for the absence of a father who spent most of his life at the party "Boot Rahte Men Miles" or with the caravan "Boot Rahte Bi Qafileh" or on the battlefield "Boot Rahte Bi Ordu" and...

By analyzing these songs, we find that in the absence of the father, the responsibility for life, agriculture and animal husbandry, and most importantly, the education and upbringing of children was on the mother. Certainly, mothers play a significant role in the education and upbringing of children. The Ili mother has demonstrated her abilities in various fields, including war and bravery, hunting and horses; but her feminine and maternal feelings make her devote her entire being to her children and family.

#### 4-5- Influence of nature in lullabies

Apart from the main goal, which is to calm the child, strengthening memory, creativity and nurturing the child's emotions and feelings are also worth considering. One of the most important manifestations of mothers' love and affection in their lullabies is to liken their children to beautiful flowers of nature. The mothers of this people were artistically inspired by the wonderful and pristine manifestations of nature in the beautiful regions of the province, especially in the spring, and used it in the lullabies they sang to their beloved children.

By carefully examining the types of themes of the various folk songs of this region, one can become well aware of the people's relationship with nature and their way of life. The effect of this relationship and connection with the natural environment is more reflected in children's songs, especially in lullabies. In the structure of the lullaby, simile and imagination play a major role. Women describe their children based on the culture and geographical climate in which they live. For example, in Kohgiluyeh and Boyer-Ahmad provinces, children are likened to plants such as "chovil" and "rhuvas". The likeness to these plants with medicinal and nutritional value shows the importance of the mentioned plants among the people of the province. In the following lullaby, in addition to rhubarb, which is abundant in the nature of the province, other medicinal plants are also mentioned. In previous years and still today, women feed children and adults with the plant brinjas in powder or syrup form to relieve stomach pain. Borage is also effective in treating this disease. Due to the therapeutic properties of these plants and also considering that the climate of the province is a suitable place for the growth of this plant, it is of particular importance among the women of the province, to the extent that they also mention these plants in lullabies that they often recite unconsciously.

We can easily observe the local differences in lullabies in expressing family relationships, common traditions and ceremonies, food habits, flora and fauna, clothing characteristics, etc.

The mother compares her child to different flowers, such as jasmine, borscht, etc. In the lullaby, rhubarb leaves are figuratively called.

Lalla, lala, gol yasem edelsh dard eikne, ey barg rivasam

lâlâ,lâlâ, gele yâsam /deleš dard icene,i barge rivâsam.

Translation: Lala lala jasmine flower, this rhubarb leaf (my child) hurts.

Ferestâyam va siš, darmun beyâren / de barge gâzabun,čartâ berenjâs.

Translation: I sent to bring medicine to cure him. Bring two leaves of borage and four leaves of berenjâs to cure my child.

The originality of lullabies is such that they can be used as a valuable source for the folk literature of any nation. In lullabies, folk beliefs, customs and traditions can be observed. Since these poems are mostly female, they reflect the beliefs, behaviors, traditions and folk literature of women. The following lullaby refers to the folk belief that making a sound prevents the entry of "jinn".

Also, in this lullaby, one can perceive the religious and Shiite-oriented thoughts of the lullaby singer. The mother calls her son "the pilgrim of Karbala" according to her religious intention and belief; perhaps this lullaby is an effective step in the field of religious education of her child.

I am singing a lullaby, lalla Translation: My son, sleep, lullaby, lullaby, I know for myself that you will become a pilgrim to Karbala and that this spiritual path will be yours.

#### **4-6- Religious Beliefs of Lullabies**

Religious themes are most prominent in the lullabies of Kohgiluyeh and Boyer Ahmad provinces, which reflect their strong beliefs. Trust in God, gratitude and appreciation for God's blessings, and the importance of prayer and fasting are seen in most of the lullabies of the province. Teaching religious concepts is sometimes in the form of expressing strong love and affection for the Prophet of Islam and the Shiite Imams, especially the Commander of the Faithful (AS) and Imam Hussein (AS).

Sometimes, these religious interests are shown in the form of prayers. Some prayers are for the mother herself. In the lullaby, the mother asks for her wishes from religious elders, for example: to cure her illness; to grant her the pilgrimage to Karbala; to make her life the sacrifice of the King of Karbala (Imam Hussein); and in some, the prayers are for her child. That the child of a maidservant or slave may become one of the religious elders, or they pray that their child may become a Quran reciter. The most important themes of religious beliefs in lullabies are as follows:

##### **4-6-1- Religious beliefs about God's attributes and His praise**

In this lullaby, the mother brings the memory of God to the child's heart with her rhythmic poems. She considers God above all and also calls God the protector of mankind so that the child can rely on God at all times. By entertaining the child, the mother introduces him to mystical themes.

Lullaby Lullaby Mo qorbun khuda bâlâyi

Lâlâyi lâlâyi/mo qorbunə xoðây bâlâyi.

Translation: Lullaby Lullaby. I will be the sacrifice of God above the head.

Lullaby Lullaby, your father's poppy has gone, God is with him

Lâlâyi lâlâyi, gole xaşxâş/ bâbât rafte, xoðâ hamrâş.

Translation: Lullaby Lullaby Lullaby, your father has gone on a journey. May God help him.

##### **4-6-2- Religious themes of lullabies about the Prophet, Imams, and religious leaders**

In lullabies with religious themes, special attention has been paid to religious leaders. By setting these leaders as role models, Lor mothers want to raise their children in their way.

I will sing a lullaby, lalla lalla ke jinn dowr varə, ruyom nayâyi

lâlât icenom, lâlâ lâlâyi/ ke jen dowr varə, ruyom nayâyi.

Translation: I will sing a lullaby, lalla lalla ke jinn dowr varə, ruyom nayâyi.

Translation: My son, my son, go to sleep, lalla lalla. I myself know that you will become a pilgrim to Karbala.

I will raise you, my dear, I will raise you, my dear

lâlât icenom, xowvet nayâye/ bezorget icenom, yâdet neyâye.

Translation: I will raise you; but you will not sleep. I will raise you; while you do not remember.

I will raise you so that you may live as a slave of Hazrat Shah Hamza

bezorget icenom tâ zenda bâşi/ yolume hazrate şâ: hamza bâşi.

Translation: I will raise you so that you may live as a slave of Hazrat Shahzadeh "Hamza" - an Imamzadeh in Sarfaryab Kohgiluyeh-.

Who will be your sacrifice? Who will be your sacrifice?

ki kořbunet/ki kořbunet.

Translation: Who will be your sacrifice?

Carbon, carbon Ali, I will be your sacrifice, the shadow of a certain tree

koʻrbun beram, koʻrbun ali / jâta ibum, sâzey bali.

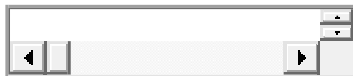
Translation: I will be your sacrifice and sacrifice. I will place you under the shade of an oak tree.

No, yes, no, yes, the shade of Imamzadeh, Ali

na i bali na u bali / sâzey emânzâda ali.

Translation: I will place you neither under the shade of this oak tree nor that oak tree. Rather, it will be under the shade of Imamzadeh Ali (AS).

Imamzadeh Ali, the friend of your sword.



clear

bargardan: emamzadeh aly (e), to ra peyr knad (omrat zyad shod.) ve saheb shmashyrat knad. (shoja shoy). zanan dar npar gumi naqsh moteomi dar amuzesh ve tarbit farzandan ve ashena sakhtan anan ba mofanpanim fareangi ve etegadi ve dini darand ve shru in emr manpam baraye koodkan, az ebtedaye doran koodki bah sheklenpehei mokhtelfi est keh bacpehtarin nemud ve baztab an ra mitavanim dar lalainpehei madaraneh bebinim. nam bardan az khodavand, yari khashan az o ve motosel shodan bah emeh masumin, baraye salameti farzandan khod, az mofanpanim arzeshmandi est keh az cpehman ebteda gush koodak ba annpana ashena mishod ve dar vaghe payehgozari baraye etegadat ayandeh o est. ba barresi lalainpehei in estan, mitavan mazamin mazzehabi ve etegadi ra dar jalveyenpehei gonagon ashkara did, vali emri keh bah tur moshkhs enekas dahandeh aghayad mazzehabi madaran in mantegheh est, zekar nam emam ali ve navadegan o (e) dar lalainpana est keh madaran npamvareh dar sokhttarin sharayet az anpeha yari mitalband. in emr bah vizheh dar lalainpana keh del goftarehayeh sadeghaneh madaran est, bacpehtar dideh mishod ve ma ba tojeheh bah in nam mitavanim bah noei az etegadat mazzehabi ve madaran estan konpehgiloeyeh ve beviraahmad agah shvim. barresi ve daght dar nemonekeyayi az taraneknpehei lalayi rajj dar in estan, neshan midehad keh andishesnpehei dindari ve tashi alooye (emamzadeh ali, omarat ra tulani kand.) ya mosail atefi digar bah zaban sadeh ve besiar mamoli dar in sokhenan gonjandeh mishod. ve sorooron, myrat kinhi ve dashamnun, shirat kinhi va sarvarun, miret cene /va desmenun, shiret cene. bargardan: jadd bozorgvar emamzadeh ali (e) (baghehy emamzadeh aly (e), vaghe dar mohaley bah nam sadat konpehgiloeyeh) , to ra bar bozorgan ve sarvaran padeshah knad ve dar barabar dashmanan to ra shyr knad ta annpana ra shkset dahy. madar arezo mikand keh farzand o bar dashmanan ghlebeh kand; bah mogham vala barsad ve bah tur koli az khoda mikahod keh farzandesh bah marad delesh barsad. talim mazamin dini ve mazzehabi bah vasilehyeh madar bah farzand, bah sort alagheh ve bian esh shodid bah hozrat mohamad (se), emaman shie ve gangi niz dar ghaleb doa neshan dadeh mishod. madar dar lalayicpeha az emaman darkhast mikand keh farzandesh ra az belanpana nageh dard ve ... . dar lalayi zir, madar arzevish ra az inkeh koodkesh baraye savadamuzi nazad mola (mokebcepei ghdim) borud, bian mikand. an goneh keh az in lalayi barmiaid, entezar madar az savadamuzi farzandesh taneya yadegiri gharan est ta bad az morgash barayesh gharan bekhand. mitavan goft, sarayandehye in lalayi, bishk madari, motedayan ve shariatamdar budehest ve bah cpehmin allet, mehghmetrin arzevi o dindari koodkesh budeh est. lalayi zir niz nemonehi az talash madar baraye tarbit dini farzand mibashod. lala, lala golam, irah veoti mola lala, lala, mola vi bo, ishala lala, lala, gelom, ira va tey melâ / lala, lala, melâ veybu, isala. bargardan: lala, lala farzandam pish mola mirud ve anshaollah khodsh npam mola mishod. lala, lala, golam, yeki yeoyeh doneh eger mordam ve sim gharon ikhoneh lala, lala, gelom, yaki yaduna /agar mordom, vasim qarun ixune. bargardan: lala, lala, gol man, tak farzand, aziz ve dostdashani est. inchenin farzandi, eger bemiram, barayam gharan mikhand. madar dar in lalayicpeha halat ruhi khod ra npam bian mikand. az farzand mikahod keh dar ayandeh asaye dast o bashod. arezo dard keh farzandesh omr tulani yabad; dars bekhand ve bad az morgash baraye o gharan bekhand ve az khodavand talab moghafarat kand. 4-6-3- lalayi ba mazmun tavajjeh bah gharan tojeheh bah gharan ta an andazeh

dar bin mardam estan hamayyat dard keh amuzesh gharaet an bah farzandan, baraye pedar ve madar manand arzuyi shodehest. dar nazar mardaman estan, alam ve savad dashtan, dar khandan gharan khlaseh mishod. madaran sai mikonand dar cpehman mahcpehei olayehye zandegi farzandan khod, annpana ra bah khandan gharan moshtagh sazand. annpana az inkeh farzandeshan gharan biamozad ta bad az morg, baraye annpana sorehi talavat kand, khoshhal npastand. lalalala, golam irah ve'oti mola lalalala, mola vibo ishala Lâlâ lâlâ, gelom ira va tey melâ/ lâlâ lâlâ, melâ veybu işâlâ. bargardan: lalalala, farzandam pish mola mirud. lalalala, khodsh npam anshaollah mola mishod. lalalala, golam yeki ye'eyeh doneh eger mordam ve sim gharon ikhoneh Lâlâ lâlâ, gelom yaki ya duna/ agar mordom va sim qârun ixune. bargardan: lalalala, gol man, taneya farzand aziz khanavadeh est. eger bemiram barayam gharan mikhand

#### 4-7- bian mosael moayashti dar lalainpana.

Translated: Imamzadeh Ali (AS), may you grow old (may your life be long) and may he make you a sword owner. (Be brave). Women in every nation play an important role in educating and training their children and familiarizing them with cultural, religious and ideological concepts, and this important matter for children begins in childhood in various ways, which we can see best reflected in maternal lullabies. Naming God, asking for His help, and appealing to the infallible Imams for the health of their children are valuable concepts that the child's ear becomes familiar with from the very beginning, and in fact, it is the foundation for his future beliefs. By examining the lullabies of this province, we can clearly see religious and ideological themes in various manifestations, but what specifically reflects the religious beliefs of the mothers of this region is the mention of the name of Imam Ali and his descendants (AS) in the lullabies, from whom mothers always seek help in the most difficult situations. This is especially seen in lullabies, which are the heart of mothers' sincere words, and by considering this name, we can become aware of the religious beliefs and mothers of Kohgiluyeh and Boyer Ahmad provinces. A careful examination of examples of lullabies common in this province shows that religious and Shiite Alawi thoughts (Imamzadeh Ali, may your life be long) or other emotional issues are included in these words in simple and very ordinary language. And Sarvarun, may you die and your enemies, may you spread the news va sarvarun, may you die /va deşmenun, may you spread the news. Translation: The great grandfather of Imamzadeh Ali (AS) (the site of Imamzadeh Ali (AS), located in a place called Sadat Kohgiluyeh) , may he make you king over the elders and lords and may he make you a lion against your enemies so that you may defeat them. The mother wishes that her child will overcome enemies; reach a high position and generally asks God that her child achieves what she desires. The teaching of religious and religious subjects by the mother to her child is shown in the form of love and expression of intense love for the Prophet Muhammad (PBUH), the Shiite Imams and sometimes in the form of prayers. In the lullabies, the mother asks the Imams to protect her child from calamities and ... . In the following lullaby, the mother expresses her wish that her child go to the mullah (old schools) to learn literacy. As can be seen from this lullaby, the mother's expectation from her child's literacy is only to learn the Quran so that she can read the Quran to him after his death. It can be said that the composer of this lullaby was undoubtedly a religious and Sharia-compliant mother and for this reason, her most important wish was for her child to be religious. The following lullaby is also an example of a mother's effort to raise her child religiously. Lala, lala gelam, ira va tey melâ Lala, lala, melâ veybu, işâlâ lâlâ, lâlâ, gelom, ira va tey melâ / lâlâ, lâlâ, melâ veybu, işâlâ. Translation: Lala, lala my child will go to the mullah and God willing he will become a mullah himself. Lala, lala, gelom, yaki yaduna /agar mordom, vasim qârun ixune. Translation: Lala, lala, my flower, my only child, is dear and beloved. Such a child, if I die, will recite the Quran to me. In these lullabies, the mother also expresses her mental states. He wants his child to be his support in the future. He wishes that his child will live a long life; study and recite the Quran for him after his death and ask God for forgiveness. 4-6-3- Lullaby with the theme of attention to the Quran Attention to the Quran is so important among the people of the province that teaching children to recite it has become a dream for parents. In the eyes of the people of the province, having knowledge and literacy is summed up in reading the Quran. Mothers try to make their children eager to read the Quran in the very first months of their lives. They are happy that their child learns the Quran so that after death, he can recite a surah for them. Lalalala, gelom ira va tey melâ/ lalalâ lâlâ, melâ veybu işâlâ. Translation: Lalalala, my child is going to the mullah. Lalalala, he will become a mullah himself, God willing. Lalalala, my flower is one and only if I

die and the string of Qarun is in my house Lâlâ lâlâ, gelom yaki ya duna/ agar mordom va sim qârun ixune.  
Translation: Lalalala, my flower is the only beloved child of the family. If I die, she will recite the Quran to me.

#### 4-8- Expressing livelihood issues in lullabies

By examining the Lori lullabies, we can understand the economic situation of the people of Kohgiluyeh and Boyer-Ahmad provinces. In some lullabies, which are sung in the mother's language, we can understand what the child's father is doing or has gone on a business trip, and from the type of words he addresses the child, we can understand the economic situation in which the child was born.

In this lullaby, the child's father has gone on a business trip. To calm the child, the mother promises him souvenirs that the father will bring him from this trip. Not everyone in the tribe can afford to buy a coat for their child; only those who have access to the city and the market have this ability. Considering the job of this father, we can say that he has economic and shopping power.

Lullaby Lullaby, Gel Bâqela / Bowt Ra:te, Bey Qâfela

lâlâyi lâlâyi, gel bâqela / bowt ra:te, bey qâfela.

Translation: Lullaby Lullaby, bean flower, your father is gone with the caravan.

Lullaby Lullaby Nagri, Tarey Nayun

lâlâyi lâlâyi / nagri, tarey nâðun.

Translation: Lullaby Lullaby, ignorant child (naris) do not cry.

Bowt eyâre sit, šâlê terma dalgê maxmal.

Translation: Your father brings you a cashmere shawl and a velvet coat.

#### 4-9- Expressing wishes in lullabies

Mothers, as is their nature, are always worried about their children and wish the best for their children. In their lullabies, the mothers of the province, using a lyrical tone, convey their wishes and desires to the child's mind and in this way seek to educate and socialize their child. Mothers wish to never see their children suffer and wish for them to grow up and bear fruit. They wish for their children to remain healthy and free from illness and live to be a hundred years old and become the leaders and masters of the tribe. All these maternal hopes and dreams are reflected in the lullabies of the province.

Lala, lala, my chamomile flower Lala, lala, the lamp of my house

lâlâ, lâlâ, gelê bâbunaye mo/ lâlâ, lâlâ, čerây xunaye mo.

Translation: Lala, lala, my chamomile flower. Lala, lala, the lamp of my house.

Lala, lala, my flower is ala-la color Lala, lala, my friend of the day

lâlâ, lâlâ, gelê âlâla raŋgom/ lâlâ, lâlâ, rafiqê ruzê tangom.

Translation: Lala, lala, my flower (my child) is ala-la color. Lala, lala, my child, is my helper in a difficult day.

#### 4-10- Praise in the lullaby

In the lullabies of Kohgiluyeh and Boyer-Ahmad provinces, we encounter complaints that are the pain of mothers. They express this pain and complaint to children in the language of lullabies. Sometimes mothers are worried that their children will forget them. The mother wishes that her child will appreciate her efforts; that she will raise the child to be her companion; but her concern for the child's future, which opens her tongue to praise, is that her child will not meet expectations. Sometimes the mother's praise is for the child's father and she expresses it in the lullaby.

I sang a lullaby and you did not know I raised you and you did not remember

lâlâyi kerdem o xowwte neyâye/ bezorget kerdem o yâdet neyâye.

Translated: O my child! I sang you a lullaby and you don't sleep. I raised you, but you don't remember.

Where did you go, where did your old mother go to live?

Where did you go, where did you go to live?

Translate: O my child! Where did you go and where did you go to live? And you ran away from your old mother.

And my heart is full of sorrow, you are my rose garden, live long.

Translate: O my child! You are my rose garden; God willing, you will live long. I will garden for you from the bottom of my heart.

You who do not smell until you are a bud, you are also someone else's flower.

Te ke tâ yonçai, buyi nayâri/ hami gol vâbiði, in digaruni.

Translation: My dear child! While you are a bud, you have no smell of yourself; but when you become a flower, you belong to others.

You become. The meaning of the verse: O my child! As long as you are not capable of anything, I will do your work and meet your needs; but when you grow up, others will take advantage of you and you will not pay attention to me

## Conclusion

Based on the findings of this research, the literary genre of lullabies has a special place in Kohgiluyeh and Boyer Ahmad provinces; several types of this literary genre were identified and presented in this article. The findings of this research were presented in seven main entries. The findings of this research show that:

Children's songs, or lullabies, are one of the cases that have valuable themes and content, which is actually the attitude of this people towards children and their educational philosophy; Therefore, by recognizing and examining these themes and other different types of children's literature, as an important part of the people's culture, in addition to becoming aware of the role and position of children and children's songs in their culture from the past to the present, we can prevent the risk of forgetting this type of literature in the culture of the people of this land in the current conditions.

Lullabies, in addition to having a musical and soothing aspect for the child, are not only used to put the child to sleep. By carefully examining their themes and themes, we can obtain a lot of important cultural and social data from them. These themes actually reflect the wishes, desires, efforts and efforts of mothers to manage their lives and are, in general, a comprehensive mirror of social life and the environment around them.

## References

1. Afrazi Zadeh, Feizullah (2011) "Thematic and content study of lullabies of Kohgiluyeh and Boyer Ahmad Province". Collection of articles of the National Conference and Local and Local Literature of Iranian Poets, Yasuj Azad University, 61-79.
2. Amini, Amirgholi (Bita) Folklore of Iran, Folk Culture or Interpretation of Proverbs and Idioms of Persian Language. First edition. Tehran, Ali Akbar Elmi Press Institute.
3. Anjoy Shirazi, Abolghasem (1992) Theoretical Overview of Folk Culture. First edition. Tehran: Spark.
4. Bayhaghi, Hossein Ali (1999) Research and Study of Iranian Folk Culture. First edition. Mashhad: Astan Quds Razavi.
5. Pore, Kazem (1982) Music and Songs of Bakhtiari. First edition. Tehran: Anzan.
6. Tamim Dari, Ahmad (1991) Folk Culture. First edition. Tehran: Mahkameh.
7. Javid, Houshang, Jazjani, Musa (2004) Soulful Voices (A Collection of Iranian Lullabies). First Edition. Tehran: Sooreh Mehr: Artistic Center of the Islamic Propaganda Organization.
8. Khosravi, Abdol Ali (1996) Bakhtiari Culture and Literature. First Edition. Shahrekord: Il.

9. Rastegarfasai, Mansour (2001) Types of Persian Poetry. Second Edition. Shiraz: Navid Shiraz Publications.
10. Sajjadi, Seyyed Mahmoud (2005) "Folk Poetry of the Kind Mother, Children's Poetry". Quarterly Journal of Culture. Fourth Year, No. 14-15, Spring 2005.
11. Sarlak, Reza (2006) Customs and Folk Culture of the Bakhtiari Tribe of Chaharlang. First Edition. Tehran: Tahori.
12. Omrani, Ebrahim (1381) An interpretation of Iranian lullabies: with a collection of lullabies from Kerman, Khorasan, Fars, Mazandaran and Azerbaijan. First edition. Tehran: Peyvand-e-No.
13. Ghasempour, Hossein (and) others (1388) Children's and youth literature. First edition. Tehran: Aindegan Institute.
14. Ghezel-e-Ayagh, Soraya, Eftekhari, Shahla (1379) Guide to Iranian games. First edition. Tehran: Cultural Research Office; UNESCO National Commission in Iran.
15. Katebi, Hosseingholi (1355) Book of Literature and Literature. First edition. Tehran: Hirmand.
16. Moeen, Mohammad (1375) Persian language. Ninth edition. Tehran: Amirkabir.
17. Mirna, Ali (1369) Culture of the people. First edition. Tehran: Parsa.
18. Najafzadeh Barforosh, Mohammad Bagher (1996) Iranian Lullabies. First edition. Ghaemshahr: Roja.
19. Nematollahi, Faramarz (2007) Children's and Adolescent Literature. First edition. Tehran: Iranian Textbook Publishing Company.
20. Hedayat, Sadegh (2006) Folklore of the Iranian People. First edition. Tehran: Cheshmeh. (2006) Scattered Writings. First edition. Tehran: Azadmehr.