Lullaby as an “Awakening” Text

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Abstract

Lullaby, as a children- oriented text, resides in rural and urban folklore. In this paper we have singled out a bunch of specific lullabies which deviate from sleep inducing function. These lullabies are considered to be as "awakening" texts. Such kind of texts are rich sources for linguo-stylistic analysis. We have interviewed about 100 people on lullabies and classified them into memory texts. Such lullabies convey information about the historical past of the nation.

Keywords: folklore; genetic code; grammatical tense; lingo-folkloristics; narrator.

Introduction:

Lullaby, as a unique type of children –addressed text, resides in rural and urban folklore. Rural folklore is the oral folklore of the rural peasant population. The urban folklore deserves great attention and thorough survey because sometimes in the course of time it enlarges its boundaries. For example, in the Armenian lingo-culture the rabiz music is included in urban folklore. It is not excluded that lullaby singers often turn to the above mentioned music type to provide their children's sleep.

In urban folklore some poetry can be found filled with the ideas of patriotism. R.Patkanyan's “Come, my nightingale”/Արի՛, իմ սոխակ/ lullaby is a good example of an urban folklore.
It is noteworthy that in a song text a bunch of birds are invited to nursery (nightingale, turtle dove, hawk). The lullaby singer is in the role of a dictator. The entrance of birds is allowed under some circumstances - the nightingale must bring sleep by means of songs, the turtle dove must bring the sweet sleep with a sweet voice (vuvu). The mother changes her mind and notes that she does not want to see her son in mourning:

In the given lullaby text there is no stamp of formula thinking which is expressed by nanik, nanik, oror, oror. The entrance of the mentioned birds is preconsidered. The nightingale is known for its powerful and beautiful song. The hawk is courageous and symbolizes power, struggle. In the phraseological thinking the hawk's eye is mentioned: someone who is hawk-eyed watches and notices everything that happens. Supposingly, the singer wants the child to be cautious, sage, aware and awake. In this context the concept awake must not be confused with the physical awakenss. By saying awake we mean aware, cognizant, conscious:

The mentioned fragment is a complex of stylistic devices. On one hand the hawk's bravery is expressed by the epithet թողումըն արիչ, and on the other hand the hawk's personage is personified/թողումըն արիչ.../

The use of this or that stylistic device in a lullaby text is conditioned by the author's or lullaby singer's purpose- why hawk's personage is mentioned- probably the main goal of the text is to envoke devoted love, support and defense of the country, national loyalty and the ability of struggling and fighting.

It is worth mentioning the fact that in the Armenian language reality there is a bunch of lullaby texts which can be considered to be as informative, memory texts. The main theme of the texts is to inform the child his nation's history, struggle against his enemies, etc.
In order to fully understand the state of awakeness, we must contradict it with the opposite meaning - the state of sleep. In explanatory dictionaries the word sleep is defined as a natural periodic state of rest for the mind and body, in which the eyes usually close and consciousness is completely or partially lost, so that there is a decrease in bodily movement and responsiveness to external stimuli [5].

The mother, as a lullaby singer, longs for the child's maturity, the speech goes on mental maturity which in this case provides the lullaby text.

Unlike bedtime texts, awakening ones have 'awakening' formulas /Զարթերի, մանուկ իմ նազելի, բաց այդ պայծառ աչերը /

We quote a passage from 'Zartir lao' traditional lullaby:

Ինչ անիծեմ թուրք ասկերին,
Որ սպանեց ջոջ Աբոյին,
Մըր յոյս թողեց օրօրոցին,
Զարթի՛ր լաօ, մըռնիմ քըզի:

The addressee of the text is lao, the child in the cradle. It is noticeable that the word օրօրոցին is used metonymically.

Comparable examples are found in R. Patkanyan's lullaby texts entitled Վանեցու մոր երգը, Աղասու մոր երգը. These lullabies can be defined as exhortation, invitation texts:

Պըզտի տըղա, չե՛մ օրորիլ օրորանքըդ, որ քուն լաս,
Հայ աղբարքըդ ոտքի ելան , մենակ դո՞ւ պիտ մընաս, 
Զարթե՛, հոգիս, անուշ քունեդ, թո՛ղ աչքերըդ լուս տեսնին,
Արևմուտքեն արև ծագեց, բախտը բանեց հայ ազգին [4, p. 89]:

In "Aghasi's mother lullaby " text the small audience is informed about the future life of his nation:

Զարթերի, մամինի հետ միաքահի, մի գահը մենակու կատակիչ.
Eventually the mother’s dream comes true and Aghasi wakes up, ties his belt, fastens his sword and rides the horse. From stylistic point of view this is a hyperbole. Hyperbole, as a stylistic device, helps the mother to realize her dream:

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R. Patkanyan creates a new world of children’s spiritual picture. He claimed that the mentality of a nation and national character must be formed from the cradle. For the author, children upbringing was the national psychology, and the upbringing of a social person, perfect citizen [2, p. 49].

Thus, we come to the conclusion that lullaby, as a bedtime text, has also another great function- to “awake” the child, to fill his mind with the consciousness that he must always be watchful, attentive.

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