

## Lullaby as an “Awakening” Text

**Hasmik Matikyan**

Shirak State University, Armenia

Shirak Center for Armenological Studies of National Academy of Sciences, Armenia

### **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 lingo-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 unխսւկ/ 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/Բայց նա լալիս է.սաստրակի՛կ, մի՛ գալ,Իմ որդին չուզե սգալոր դառնալ /:

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 awakeness*. By saying *awake* we mean aware, cognizant, conscious:

Թո՛ղ որսդ, արի՛, *քաջասի՛րս քազե*,

Քու երգը գուցե իմ որդին կուզե՛...

*Բազեն որ եկալ՛* որդիս լռեցալ,

Ռազմի երգերի ձայնով քնեցալ:

The mentioned fragment is a complex of stylistic devices. On one hand the hawk's bravery is expressed by the epithet *քաջասի՛րս* and on the other hand the hawk's personage is personified/*Բազեն որ եկալ՛*/...

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 evoke 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 awakenss*, 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 /Չարթնի՛ր, լաո՛, մեռնիմ քրզի/[3, p.317].

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

Ինչ անիծեն թուրք ասկերին,  
Որ սպանեց ջոջ Արոյին,  
Մըր յոյս թողեց օրօրոցին,  
Չարթի՛ր լաօ, մըռնիմ քրզի:

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 լաւ,  
Հայ աղբարքըդ ոտքի ելան , մենակ դու՞ եղ պիտ մըռնաս,  
Չարթե՛, 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:

Չարթի՛ր, մանու՛կ իմ նազելի, բա՛ց այդ պայծառ աչերը,

Թերթերունքն քունը թոթվե՛, գիրկը հանգիր քու մորը.

Բավ քեզ որքան բարի հրեշտակք հերիաթ ասին երագում,

Այժմ արի՛ քեզ այն պատմեմ, ինչ պիտ տեսնես աշխարհում[4, p. 79]:

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:

Հայ եղբայրներ, քիչ էլ կացեք, իմ Աղասին զարթեցավ,

Գոտին կապեց, թուրը կախեց ու իր նժույգ ձին նրստավ:

The mentioned lullaby has an intergeneric relation with Kh. Abovyan's historical novel “Wounds of Armenia”, especially due attention must be attached to the personage of Aghasi.

Aghasi, as a positive hero, wants to waken sense of national dignity. In “Wounds of Armenia” Aghasi is characterized as a brave, wise personage: *Թուրքերը նրա անունը լսելիս լեղասպտառ էին ըլլում: Շատ անգամ, կռիվ քցած վախտը հենց նրա ձեռքն իմանում էին թե չէ, նանճի պես ցրվում, դես ու դեն էին կորչում, գյում ըլլում: Ավելին անունը Ասլան բալասի էին դրել [1, p. 34]:*

Sometimes the boundaries of folklore and author's lullaby texts are not clarified. For instance, R. Patkanyan's "Qun Eghir Palas" lullaby. Supposingly, the given lullaby is a folklore- based text which has been cultivated and considered authorized or on the contrary, the text, turning into a song one, has been popularized and considered folklore text:

Դուն ալ քուն՛ էղիր, ինձի ալ քուն տուր,

Սուրբ Աստուածամայր, պալիկիս քուն տուր,

Իմ պալաս, օրոր, օրոր ու նան,

Իմ անուշիկիս քունը կը տանի:

In New Nakhijevan’s folklore heritage the following lullaby text is mentioned which has connection with R. Patkanyan’s lullaby.

Քուն էղիր, բալաս,

Ինձի յա քուն դուր.

Բոյ քաշե, մեճցիր,

Մեզի խնդացուր:

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.

## References:

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