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The Place and Importance of Mother's Songs, Lullabies in Afyonkarahisar Culture

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Abstract

Lullabies are the products that are transferred from generation to the next in various periods of time, affecting children owing to their tunes and reflecting the culture of the community via many historical and social features such as its local elements, customs and traditions. Having existed from past to the present in almost every society in their folk culture, lullabies are one of the genres of anonymous folk literature and have been sung to children with a tune in order to put them to sleep, to them silence when they cry and to relieve them by the performing mothers. In this study, the place and the importance of the lullabies that are the women-creation in the Turkish socio-cultural life and are the remarkable treasure chest of our culture in Afyonkarahisar culture will be studied under the light of the information gathered through interviews with Afyonkarahisar local people and the literature review. This study has great importance because it is a compilation of lullabies that are sung firstly to the babies and then to the children of Afyonkarahisar city, constituting a source for future studies and shedding light to the literature. In this regard, the fundamental aim of this is to put forward the place and the importance of lullaby kinds in the cultural tradition of Afyonkarahisar, which are considered as a common cultural heritage to all people of the city.

Keywords: Afyonkarahisar, Culture, Lullaby.

1. Introduction

I. Afyonkarahisar:

Formerly known as Afyon, Afyonkarahisar whose large part of the land remains in the Aegean Region extends into the Inner Anatolia and Mediterranean Region. Afyonkarahisar has an area of 14,295 meter square and is surrounded by Eskisehir province in the north, Konya province in the east, Isparta province in the southern, Burdur and Denizli provinces in the southwest and Uşak ve Kütahya provinces in the west (AnaBritannica,1993,Vol:I,158). Located in the Aegean Region, Afyonkarahisar was home to many important battles in the Turkish War of Independence. Afyonkarahisar is a city that has made a name in marble, thermal tourism and food sectors both in Turkey and abroad. Up till 2005, the city was called as Afyon but the old name of the city was changed into the Afyonkarahisar. Afyonkarahisar is situated at the transit point from the Aegean Region to the Inner Anatolia Region. Therefore, the region possesses diversity. This diversity is also reflected in the area's culture and has created a remarkably rich culture (wikipedia.org.com). With the archaeological remains reflecting thousands years old culture and art of civilizations, century-old buildings, caves formed through millions of years, thermal richness and natural beauty, ruins, centuries old ongoing handicrafts, fairy chimneys, open-air temples and cuisine, Afyonkarahisar is a place with great potential for tourism. Afyonkarahisar has various cultural and tourism values such as spas, rich nature, historical artifacts, alternative tourism diversity, culture and health tourism, festivals and similar events. Afyonkarahisar is resided at a crossroad in the west side of Anatolia serving as a natural door connecting the north to the south and east to the west by road and rail. Afyonkarahisar has claimed that Afyonkarahisar is the "Capital of thermal Tourism in Turkey" since thermal tourism has gained importance in recent years as an alternative to the sea and sun tourism and also constitutes a part of health tourism (www.afyonkulturturizm.gov.tr). The written record history of the city began in the year 3000 BC and the city has hosted a big number of civilizations.

II. Culture:

Culture is a term that may take on different meanings. As a concept related to the humans, culture is a meaning and significance system created through history. This is a beliefs and customs system used by a group of people in understanding, regulating and structuring their individual and collective life (wikipedia.org.com).

According to the Turkish Language Institution dictionary, the definition of culture (crop, “hars” in ancient Turkish language) concept is as follows: “All the spiritual and material values created in the process of historical and social development and all the means used in creation of the values and transmission of them to the next generations, which indicates the extent of a man's sovereignty to his natural and social environment. Sociologically, the culture is what surrounds us and is the social heritage we have learned from the people.

Culture is the sum of material and spiritual heritages the people have inherited from the history of societies. The structures that are formed by sense, thought and action of community create the culture (Güçlü, 2003:148). Culture is a trend that can be transferred to the next generation and is originated since an individual's adolescence period. Culture gains continuity with what the individuals have achieved with the process of learning throughout their life (Sığırı et al., 2009:3).

Culture which is the source of the greatest impact on society and the common characteristics of individuals in the group is a learned lifestyle that is transmitted from person to person (Aytaç, 2006: 153). Culture, in other words, is the shaped common material and spiritual values of a society that provide tradition, customs, art, thought, historical background and unity of thinking. Culture means the "basic yeast" of a community which comes from a certain root. The total unity of language, writing, history, religion, customs, traditions, customs, literature and art determine that society's main yeast that is the culture itself (www.culturelbellek.com).

The key factor to the existence of the culture concept is the presence of a human community and families and individuals composing them. All cultural factors and cultural elements have been created by people. That is to say that, the main source of culture is the human. Whether it is an understanding or a phenomenon, no can speak of the culture unless there is a society. Moreover, an individual should first be able to feel himself as a member of a society so that there could be a cultural phenomenon (Erinç,1995,19). If relations in culture system become severe, the society will collapse and disappear (Rıza,2000,92). For that reason, we have to get to know our national culture, to live, to survive, develop and transfer to future generations. Because culture is not a concept inherited or acquired with instinctive ways but rather the concept is acquired by learning and education (Güvenç,2002).

Cultural heritage is the tangible resource, whose formation is based on human labor and natural factors, holding universal values in terms of historical, artistic, scientific, aesthetic, anthropological and ethnological perspectives. Moreover, they are the structures that cannot be moved and on which the impact of human creativity still remains. In addition, cultural heritages are man-made portable works holding importance in regards to the aesthetic and artistic aspects. On the other hand, they are also the arts that have been attributed to all people including crafts and cooking techniques. They are all the intangible sources consisting of traditions, customs, folkways that have the ability to affect the daily life and belief of the people (Miller, 2005: 48).

III. Culture in Afyonkarahisar:

Because of the location of Afyonkarahisar province, which is located at the intersection of the roads, it has created a rich culture in the city. Afyonkarahisar culture bears the traces of all civilizations lived on its land during the past five thousand years of its history. Afyonkarahisar owns a rich culture with its original language, music and folklore, clothes, handicrafts, cuisine, ceremonies on special occasions after the birth and death (Ertürk and Yetim, 2015:521).

Rug Weaving: As we look at Afyonkarahisar and its districts in terms of historical background, it can be said that a number of tribes have settled in these lands. This situation has led to huge diversity in rugs woven by these tribes. As a result, Afyonkarahisar is a very rich region especially in terms of rug weaving. Besides, it is possible to find examples of light rugs and runners with geometric shapes (Bayraktar:51).

Marble Business: The marbles extracted from the rich marble quarries of Afyonkarahisar, especially from İncehisar since 313 B.C., have earned a reputation in Anatolia and other countries. It is understood from the

archaeological findings that the Dokimeon (İşcehisar) marbles were taken to Rome and Africa. It was stated in the notes of French archaeologist and traveler Charles Texier that the very first time that he had seen the violet veined white Synnada marble was in Afyonkarahisar. It is known that marbles have been used for various purposes since ancient times. Marble is used in architectural constructions, the decoration works, sculpture and souvenirs making (afyontanitim.net).

Felt Making: Felt is formed by compressing the wool with pressure and hot water, and is a nonwoven cloth that has no weft and warp. The hair of sheep, camel, goat and rabbit wools are suitable fibers for making felts. In Afyonkarahisar, mothers would sing the lullaby as “May my baby become a felt maker.” (Yalçınkaya, 2011: 1863).

Harness Making: Harness Making is one of the handicrafts in Afyonkarahisar which dates back to old times. It is a handicraft kind that deals with making leather products such as handstand, crupper star, harness, bridle and thong that are used in horse-drawn carriages. After collecting buffalo leathers, harness maker turns the leather into a kind of strap and then produces the harness equipment.

Horse-drawn Carriages: This handicraft was developed parallel to harness making. Horse-drawn carriages were manufactured in various formats like Tatar spring horse-drawn carriage and carriages.

Kerchief Making: Colored cotton kerchiefs were very common in 1900's. The most important feature of Afyonkarahisar kerchiefs is that it is sawn as long and short faced and after it is sawn, it can be turned inside out.

Wicker and Boyra (straw mat) Knitting: Some elderly persons carry on wicker and boyra (straw mat) knitting in Yakasinek and Taşköprü towns of Afyonkarahisar. The raw material of Boyra is a special type of straw cultivated from Lake Eber. Compared to straw, Boyra is a harder material and is also used in building roof insulation against heat and water. The straw in softer structure is made use of for preventing the moisture caused by the ground of the houses. In addition, it is used by being laid under the carpets and rugs to provide heat insulation (afyontanitim.net).

IV. Afyonkarahisar Lullabies:

It can be said that lullabies are a kind of musical genres that are usually in the kind of mani (folk poetry) made of a stanza. Lullaby was called as “balubalu” in Diwan Lügati't Türk (Turkish Language Glossary). (www.turkceciler.com). "Lullabies are the words in verse or prose that are sung with tunes by the mothers while breast feeding their children so as to put them to sleep." (Elçin, 1986:271). Lullabies are sung to the babies who are between at least two-three months old and three to four years old, especially when mothers are keeping them on their lap, feet or shaking a cradle to put them to sleep quicker and easier and to silence the cry of the babies. Lullabies are a kind of Turkish folk song formed of a stanza and reflect mother's state of mind moment (Çelebioğlu, 1995: 9). Lullabies are the tunes which are sung in mother's lap, knee or in the cradle to hush the crying baby and to put the children to sleep when sleeping time comes (Alptekin, 1990: 63).

Lullaby makes important contributions to the baby's language, mental, emotional and physical development.

The lullabies sung before bed prepare children to sleep and give them confidence. Lullabies help create mental development at an early age and long-term confidence in children. Moreover, they help development and structuring the personality in children. At the same time, it stimulates the imagination and takes the children from reality to dreams. In short, lullabies make important contributions to the children's language, cognitive, emotional, social and physical development (Güneş, 2010, p.30).

Lullabies allow the transmission of the values of a society from one generation to the next generation. In order to learn a language well or to teach it, it is a must to benefit from the works that reflect the culture of the society in which the language is spoken. Many things are transferred to children through lullabies such as Turkish family

structure, traditions, customs and traditions, religious beliefs, living conditions, relations within the family, the love shown to the baby. Everything affects the child's listening and speaking skills such as the melody of a lullaby and the tone of the conversation in the family. As a result of that, children will comprehend the environment they are in. Also, in some lullabies indigenous words are used (Toker,2011, p.26). Lullabies are an important source by which the language is firstly animated in individuals. In a setting in which the child has recently begun to perceive the environment, he feels the magical air of the music in the ear by which he sinks into sleep, which is as important as nutrition, in a state where the words of the lullaby are turned into music.

This situation is of great importance for the child's mental and physical health (Ungan, 2009, p.3).

Lullabies that play an important role in Turkish culture shape our culture and are important tools that allow the transfer of our culture to future generations. Lullabies are one of the important cultural heritages transferring the time of life, community rules, traditions and customs and habits to the future. The elements today forming the culture have reached us as heritages. Lullabies that are one of the most important forwarder elements of our culture are the first instances where children meet their own national culture.

The lullabies that are the most ancient oral culture products and known to be a common genre for all people still continue their existence within Turkish communities. Revealing the place and importance of the lullaby type, which is accepted as a common heritage for all people, in cultural traditions in Afyonkarahisar constitutes the main goal of the study. This is why it is also important to do research on lullabies.

V. Lullaby Examples:

The following lullaby examples were taken from 10 women who were interviewed for the study:

Ninnilerin hoş geliyor
Koyun ile Koç geliyor

Sen ağlama gülüm

Baban seni çok seviyor ninni.

The lullaby example above is from Afyon Region. As the attention is drawn to the lyrics (such as; Ram and Sheep) of the lullaby, it is clearly seen that they show the effect of their culture. Since livestock is the most important source of means of living in this region, it has also become the subject of lullabies. When viewed from another aspect, the lyrics of this lullaby reveal the living conditions of parents.

Ninni deyip belediğim

Al bağında dolađım

Seni Hak'tan dilediğim

Uyusun da büyüsün ninni.

The lullaby example above illustrates the mother's current intimacy, state of mind and wishes and hopes. The lullabies create a friendly atmosphere filled with symbolic motifs allowing the integration of mother and baby.

Allı kiraz ballı kiraz
Bana gel biraz

Kiraz vakti geçti

Uyusun da büyüsün nenni.

The lullaby example above reflects the mother's current sincere and friendly feelings and wishes. Additionally, as lyrics (such as; white cherry) of the lullaby are carefully surveyed, it is clearly understood that the lullaby demonstrates the effect of its culture. Cherry cultivation and production is an important source of livelihood in Afyon Region (Sultandağı and Çay Districts) and this culture in Afyonkarahisar has been the subject of lullabies.

Koyun gelir guzusuyan

Ayağının tozusuyan

Ben koyunu güderim
Ardı körpe guzusuyan

Eeee e guzuma ee.

The lullaby example above is one of the lullabies from Afyon Region. If the lyrics of the lullaby are carefully read, it can be obviously seen that the lullaby proves the effect of its culture. Due to the fact that livestock is the most important source of income in this region, it has also been the subject of lullabies as well.

Ninnilerle belediğim

Bir Mevlâ'dan dilediğim
Al bağırdağ doladığım

Uyuyasın kuzum ninni

Büyüyesin kuzum ninni
Yaşayasın kuzum ninni!

The lullaby example above reflects the mother's current sincere and friendly feelings, wishes and wishes.

Ninni diyem uyutayım

Kuzularla yürüteyim

Ninni diyem uykun gelsin
Allah uzun ömür versin.

The lullaby example above shows the mother's current sincere feelings and she wishes her baby or child to live a long life.

Bahçeye kurdum salıncak,

Yavrumun eline verdim oyuncak,
Yavrumun babası gelecek,

Lokum kaymak getirecek.

Ninni bebeğim ninni

The example lullaby above belongs to Afyon Region. If the stated words like “delight and cream” in the lullaby are studied attentively, it may be easy to notice the effects of their local culture in Afyon Region.

VI. Research Objectives

The objectives that lie beneath in examining these issues are:

- a-To contribute to the local culture of the Afyonkarahisar province, which is selected as the research field,
- b-To satisfy the curiosity of the researchers about the lullaby culture,
- c-To draw attention to the lullabies sung in culture of Afyonkarahisar, d-
To reach the lullabies and determine how the lullabies are remembered,
- e-To determine the current status of the lullabies that have been sung from the past up to the present.

It is aimed with this study that the lullabies, which are located in the rich culture of Afyonkarahisar and are the cultural heritage, are ensured that they be transferred to future generations and not be forgotten. In addition, it is believed that the study will be a source for the studies to be carried out later.

2. Method

In this study, field search related with folk culture products, written resources and interview methods were made use of. A qualitative approach was adopted in the collection of data. Through the descriptive research technique, it was intended to define and collect detailed information about a subject of interest issues. The research has tried to describe and explain "what" the events, objects, assets, organizations, groups, and various areas are (Punch 1998). Qualitative data was collected by interview method that includes 10 women aged between 50 and 70 living in Afyonkarahisar.

The gained data was analyzed by content analysis and was then coded. Thus, the lullabies that are important elements of cultural transmission and important cultural heritage have been determined, and the reasons why they are transferred from one generation to the next generation were also studied; and whether the lullabies are still being sung today or not has been questioned. As a result, some suggestions were made. The data required for this research was gained by collecting the resources on this topic, analysis of the responses to the interview questions applied to 10 women and the own experience of the researchers.

Prior to the meeting with the source persons, the questions to be asked were prepared in advance and these question were directed to them in conversations without making them feel bored. Periodicals, books, articles, theses in Higher Education Documentation Centre on the subject have been reviewed in terms of benefiting from the written sources and then they were used in this study.

3. Findings and Interpretation

In this part, there are findings gained from the responses that were provided by 10 female interviewees. The findings obtained through interviews were given by sorted questions.

1. First of all, 10 women were asked: "Which elements do the Afyonkarahisar lullabies contain in their cultural fabric?" The answers to this question are as follows: They contain culture of Afyonkarahisar ($n=3$), They contain mothers' *expectations* ($n=2$), They contain feelings of mothers ($n=2$), They contain rhymes and folk poetry ($n=2$), They contain *ballads and laments*($n=1$).
2. Secondly, 10 women were directed this question: "Do you think the lullabies are important cultural heritage in Afyonkarahisar culture?" The answers to this question are; Yes, they are important cultural heritage ($n=8$), Yes, they are inherited from the mothers ($n=2$).

3. 10 women were thirdly asked: "Do you think the lullabies are mother's song?" The response to this question is that they all believe that the lullabies are mother's song ($n=10$).
4. As the fourth question, 10 interviewees were asked: "In today's conditions if you had a newborn child, would you prefer to sing a lullaby yourself or would you prefer to make your baby just listens a lullaby? The response to this question is; I would prefer to sing a lullaby using my own voice ($n=10$).
5. As for the next question, 10 interviewees were invited to answer this question: "Do you think the lullabies are sung today?" The responses to this question are: No, they are not sung ($n=6$), Yes, they are rarely sung ($n=3$), Yes, they are sung in rural areas ($n=1$).
6. 10 female participants were then asked: "Do you think there are sufficient resources and materials related to the lullabies? The response to this question is: No, there are no sufficient resources ($n=10$).
7. As for the seventh question, 10 female participants were directed: "In what ways the lullabies are influential in baby's development? The responses to this question are: The lullabies are influential in baby's whole development processes ($n=6$), The lullabies are influential in baby's *social and emotional development* ($n=3$), The lullabies are influential in baby's language development ($n=1$).
8. As for the next question, 10 female participants were then asked: "What do you think are the causes that manis (known as Turkish poem/folk poetry) have lasted until present day? The responses to this question are: Because mothers sing them ($n=9$), Because they are transferred from one generation to the next ($n=1$).
9. As for the final question, 10 female interviewees were asked: "What would you suggest so as to protect our lullabies, which are important cultural heritage of our country, and to hand them from generation to the next?" The responses to this question vary as follows: We could write ($n=4$), *I may teach them to my children so that they could hand them to theirs* ($n=3$), *We need to teach the new generations and enable the lullabies to be transferred* ($n=1$), *We need to encourage the new generations by singing lullabies* ($n=1$), *The ones know lullabies should share them with those who do not know* ($n=1$).

4. Conclusion and Suggestions

Lullabies are the products of society that are transferred from generation to generation in some certain time units, have the ability to affect the children in terms of their tunes and reflecting the culture of the society in terms of local elements, customs and traditions, history and social features along holding qualification of cultural heritage.

It was highlighted as a result of the study that lullabies are precious in Afyonkarahisar culture and there is a need to protect them. In order to achieve this aim, it was mentioned that lullabies should be repeated by the people before they are forgotten and should be transferred from generation to generation.

The elements that make up our culture have been left us as a heritage today. One of the most important forwarder elements of our culture, lullabies are the first instances where children meet with their national culture. In the past, lullabies were considered to be the songs murmured by the baby's mother to put him to sleep or anonymous mother songs reflecting the mother-baby-cradle figure. However, today they are viewed as scientific and cultural data which is actively studied and is great importance to child development.

As you pay attention to the lyrics of the lullabies from Afyon Region, the effect of their culture can be clearly seen on lullabies. When viewed from another aspect, the lyrics of the lullabies reveal the living conditions of the parents. Lullabies, in this context, create a friendly environment filled with symbolic motifs and also help the integration of mother and baby come out.

Being important mother songs, lullabies that play an important role in Turkish culture are important tools that allow the transfer of our culture to future generations along with shaping our own culture. According to research results, lullabies are very important and valuable parts of the culture and it was concluded that the absence of lullabies is a great deficiency in terms of cultural heritage. It was also stated that lullabies are significant cultural heritages and a valuable legacy of the mother.

As a result of the interviews, it was detected that mothers have transformed some certain rhymes, songs and laments into lullabies format and then they have sung them to their babies.

Depending on these results, it was suggested that lullabies and the tradition of lullaby singing should be preserved and be sustained by which lullabies could be passed on to future generations.

On the official websites of the city, districts and municipalities, there should be some information concerning the lullabies and a web site should be created about lullabies. Studies concerning the lullabies, which are sung in Afyonkarahisar and the surrounding districts, should be carried out and the results of these studies need to be announced to the people.

More resources should be written stressing the importance of the lullabies in child's development. The place and the importance of the lullabies in the child's development should be transferred to mother by the experts in the field and an awareness of the lullabies needs to be created in mothers.

The previous generations should be reached out in terms of this issue and they should be asked what lullabies they sang to their children in the past. These lullabies should be filmed or voice recording needs to be performed. After compiling the lullabies, they should be put into notes. Besides, a lullaby archive should be created which will also serve as a cultural heritage related to the lullabies.

Within university-city cooperation, seminars and workshops about lullabies can be arranged at university by the faculty of education and conservatory. Thus, it may be ensured that mothers may not forget the tradition of lullaby singing and also the provision of cultural transmission of the mother's songs, lullabies, could be achieved.

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