

# *Lullabies, language analysis and features*

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## Abstract

*This paper seeks to analyze the lullabies – the folkloric creativity dedicated to children, which comes naturally through the mother’s mouth to the child. The lullabies under consideration have become part of the literary analysis about the meter, verse, literary figures as well as any particular characteristics by the provinces they come from, wanting to highlight and discover the psychological and emotional world that the mother has expressed through the verses. for the child. Epithets, comparisons, metaphors, alliterations, etc., and the approximation in the selection of stylistic figures make us think that this is the result of the commonality of the mother’s perceptions of the world around her.*

*The presented materials come as comprehensive research, capturing creations from various regions of Albania and are part of folklore creations for children. As such, they constitute an indisputable wealth for the Albanian oral folklore and a national treasure that must be identified, conserved, used and transmitted to current and future generations.*

**Keywords:** *lullaby, metaphor, comparison, epithet, means of expression, rhyme, stylistics*

## 1. Introduction

Lullabies are defined as *universal language and communication* between a mother and her child. The first lullaby is documented 4000 thousand years ago by a Babylonian. Dating back to around 2000 BC, this lullaby is found engraved on a small clay tablet and is thought to be one of the earliest lullabies in the world (Dumbrill, R. 2019). Even though it is a lullaby, the message it conveys is by no means sweet. English scholar (the lullaby discovered by him is part of the British Museum) explains that the writing used in this lullaby is *cuneiform*. This type of writing, as one of the earliest forms of writing, originated in Babylon and refers to the triangular mark left from the stick used to write on wet clay.

In Albanian folklore, cradle songs or lullabies are considered part of popular creativity for children and part of the cycle of individual and family life, which were shaped as a separate species. We say this because lullabies are the first artistic signals of life, which affect the world of the child, although the little one does not understand the words, but the sweetness of the sound and the closeness of the mother. In the encyclopedia of Albanian folk music, written by (Tole, V. 2001),

we encounter two names for this type of creativity. The first name, *cradle song*, is quite common and we find it almost all over Albania, while the other name, according to this source, *nina - nana*, is explained by the argument that they are folk songs sung to children in the cradle. Baby songs is another name offered by the same encyclopedia, which we find used in Podgur, Kosovo, while the other very interesting name, *luli lulat*, is used by the Albanians of Macedonia, i.e. cradle songs, folk songs with a voice sung to children up to the age of one.

(Hala, M. 2015) Lullabies are meant to put the baby to sleep, which is accompanied by feelings of love, sweetness, and care for the baby. The research of the lullabies and the comparison between them clearly shows the emotional world of the young mother and the woman in general, which conveys through singing meaningful messages to her child. The mother's desire to communicate artistically with her child emerges very clearly through the message and the literary and musical elements. These messages aim not only at communicating with the child, but also at the mother's desire to project her child into the future, into family and society, with the best features and values of life. Generally, when singing lullabies, women use the same tone of voice and the same way of singing.

We also encounter this phenomenon in terms of musical rhythm, where it naturally happens that even when the mother does not sing, she speaks to her child musically, where the notes and endings of the words go up and down and have a clear rhythm. The baby responds to this rhythm, with the cooing and gestures that often coincide with the time or percussion of the sounds that the mother sings. It is this reciprocal relationship between mother and child that resembles a dialogue between them. According to Palestinian singer Reem Kelani (<http://www.bbc.com/news/magazine-21035103#panel1>), *Singing lullabies "is one of the universal things..., it's like the umbilical cord, and that's the extraordinary power of the bedtime lullaby."* The melody of the lullabies, created by the mother herself, best shows how the two very important elements are united and harmonized within her in unity: *music and text*.

A lullaby conveys a warm lyricism, through the universal feeling of mother's love for the child. This lyric begins with *Nina-nana* which is the cliché entry of all lullabies in general. The emotional charge of lullabies is carried by the special individual way of execution by the mother, a woman who presents us with a rich spiritual world and with numerous moral values. She is willing to sacrifice, showing the greatest love and care for her children. To her, the child is sacred, whether boy or girl, and each mother has her own way of expressing feelings and wishes. We often find the mother singing to the girl, not sparing a *comparison* her for, the basis of which is taken by nature with infinite beauties. The comparison as a *bud* serves to emphasize the delicacy, freshness, and beauty of the girl, while the metaphor of *red-cheeked* expresses the mother's desire for the girl to be healthy. Another element

that we notice in lullabies is sleep, which for the mother means peace, health, kindness, growth of the child. We also find the Albanian mother's (Calabria, in Sud Italia), who expresses her love for her creature through the desire for the child to sleep long, because sleep is health, expressing this through 'may sleep overwhelm you' metaphor. The mother also expresses the biological connection with the child through the pronoun *Ima* (my son) and breastfeeding. The mother, in addition to love, gives the child security, which is essential for his healthy growth.

## 2. Linguistic Organization of Lullaby and Predominant Elements in Verses

The rites that have accompanied the birth of the child, as a symbol of the continuity of life, have aroused the curiosity to study not only the rituals dedicated to birth as a phenomenon in itself, but also the relationship that the mother created with her baby after birth. The approach to popular creativity dedicated to the birth of a child distinguishes three main moments. They are:

- the period before the birth of the baby,
- the birth of the baby,
- the period after the birth of the baby.

All these three moments are accompanied by creations of various formal, ideological and emotional features, where the most interesting ones include lullabies that belong to the third period which is part of this paper. In the lullabies, the new mother sings to the newborn baby to put him to sleep. Hence, there are often verses where sleep is called to come and catch the baby:

(Eng) *(Come sleep, what took you so long, / where did you go and what did you look for, / why did you not take my son?)*

(Alb) *(Eja, gjumë, ku u vonove, / kah shëtite e kah kërkove, / djalin tem pse s'ma more?)*

*(Folks lyrics, 1990, 4, pg 254).*

Lullabies are especially rich in wishes and aspirations that the mother wishes for the child. She prays in them that the baby may have a long and happy life, grow up *with father and mother, healthy, beautiful, good, brave and knowledgeable so as to stand up for the sisters and support the father*. The following verses best illustrate these desires:

(Eng) *Nina - nana, o great joy, / May you become good and brave! (Vuthaj - Guci)*

(Alb) *Nina - nana, more gjim, / Ti na u bafsh i mirë e trim! (Vuthaj - Guci)*

(Eng) ... *sleep, you son of the mother, / that you outgrow your friends! ...* (Miras - Korça)

(Alb) ... *fli, o bir i nënës, / Që t'i kalosh shokët!...* (Miras - Korça)

Eng "Son, thy sisters are standing by / thou art the pupil of their eyes and become support of your father!" (Velçë - Vlora)

(Alb) ... *Bir, motrat të rrinë pranë, / dritë syri ty të kanë u bëfsh krahë për babanë!* (Velçë - Vlorë)

(Eng) "my little boy just fell asleep, / the river took the evils deep..." (Korça)

(Alb) *Djalënë ma zuri gjumi, / të ligat m'ia marrtë lumi...*

(Folks lyrics. 1990, 4, pg 340 - 343.)

Enumeration is one of the found ways through which the concretization of the mother's wishes is realized. Full of varied facts and details are borrowed from reality and numbered in the lullaby verses, to make it as tangible as possible. For example:

(Eng) *Sleep, my son, and grow up, / grow up to become a man, / to beat the Turks and infidels, / wear a dress and sleeveless coat, / take your gun and the yatagan, / wear a scull-cap and waistbands, / embroidered with silver slaps, / with leather moccasins, / ordered in Ioannina) ...* (Përmet).

(Alb) *Fli, djalë, të rriteshë, / të rritesh të bëhesh burrë, / përmbi turq, përmbi kaurë, / me fustan e tallagan, / me pisqollë e jatagan, / me takie me silahe, / me pallaska prej sërmaje, / me opinga telatinë, / porositur në Janinë...*

(Folks lyrics. 1990, 4, pg 595).

Here, through details, the mother visualizes the image of a brave man in verses, as she wants her sons to become in the future. She arranges all these features one after the other with great mastery in order for the verse to sound as beautiful as possible.

Inversion, as a very important means of expression, is used in lullabies to create stylistic and semantic effects within them. Breaking the normal syntactic order of the limbs (subject + predicate + second part of the sentence) makes it possible to emphasize the specific parts which the attention of the lullaby listener should be paid to. Precisely for this reason, the syntactic construction of the verses depends on the expressive, semantic, and intonational intentions of the lullaby maker.

For example: *For example:*

(Eng) *Nina - nana, oh boy, let me finish thy cloth bag, let me load the bag on thy shoulder, make it shine under sunrays.)* Pristina, Kosovo, (Folks lyrics. 1990, 4, p 617).

(Alb) *Nina - nana, në djep prej druni, ti u bafsh trim si Bajram Curri, si Bajram Curri me luftue, **pushkën** ndorë, **armik** mos me lshue.*

(Eng) *Nina - nana, in a wooden cradle, may you be brave like Bajram Curri, fight like Bajram Curri the **rifle** in thy hand, do not let the **enemy** escape.*

(Alb) *Nina - nana, o djalosh, ta maroj ty ni krahosh, ni krahosh ty me ta ngjitë, n'rreze t'diellit ty me ta t'qitë.* Curraj i Epërm – Tropojë, (*Folks lirics.* 1990, 4, p 528).

We see how in the above examples the mother has avoided the normal order of the sentence parts by giving more expressive force to the words: rifle / enemy / cloth bag/ sunshine. Here the semantic side of the lullaby is strengthened.

Wishes and aspirations are the substance that intertwines all lullabies, giving them a family character, close and understandable. Precisely for this reason, lullabies, regardless of the area from which they are identified, resemble with one another and have much in common. In some cases, they can be considered synonymous variants of each other. Numerous are the points where the lullabies converge. One of them is also the stylistic wealth. The approximation in the selection of stylistic figures makes us think that this is the result of the common perception of the world around them, but also the result of direct actions on it and, consequently, of similar experiences. If we were to start from the analysis of *epithet* and *comparison*, as the most encountered figures in lullabies, we would notice a wide variety. If we were to classify them according to their origin, we would distinguish designations of origin:

- from livestock and zoology,
- from agriculture,
- from astronomy,
- from the field of precious stones and metals,
- from mythological figures.

We think this classification comes as a result of the mother's life. Given that the majority of the Albanian population once lived in villages, it is easy to conclude that the connection between them and nature would be stronger, so even in these lullabies references to the village are more frequent. Referring to the above classification, the following findings prove this at best:

(Eng) (*Breastfeeding the baby girl, / the best baby girl, / hawk-like baby girl, / with pretty rosy cheeks, / baby girl growing up, / growing up and running up, / hopping like a lamb, / with a water jug*)

(Alb) *Llaj - llaj, vajzënë, / vajzë më të mirënë, / vajzë gjeraqinënë, / faqetrendelinënë, / vajzën që më rritet, / më rritet më ngjitet, / dhe kërcen si ftujë, / me një okare ujë!* Malëshovë – Përmet, (*Folks lirics.* 1990, 4, p 448)

or:

...

(Eng) *when you open and close thy eyes, / like sunrays in the woods, / a sun by day and star by night*

(Alb) *kur i çel syt' e kur i mbyll, / si rreze drite në pyll, / ditën diell e natën yll.* Rremull – Mat, (*Folks lirics.* 1990, 4, p 251)

or:

...

(Eng) *Sleep, little baby, sing to slumber, / like a pigeon to the dove, / the dove with beautiful wings, / sleep my little precious stone!*

(Alb) *Flej, moj njome, knoj ti gjumit, / si i këndon vida, pëllumit, / pëllumbi ai krahshkruemi!*

*Flej, o gur i paçmueshmi.)*

*Shkodra, (Folks lyrics. 1990, 4, p 252)*

Or:

(Eng) *Sleep little boy, sleep my son, / you're like a jewel to your mom, / you're like an apple to your mom, / once you grow, she will take you to school, / you're like a pear to your mom, / grow up slowly, / grow like a sapling in the field!*

(Alb) *Flej, moj njome, flej, mor bir, / të ka nana xhevahir, / të ka nana si një mollë, / tash i rritesh e të çon në shkollë; / të ka nana si një dardhë, / tesh po rritesh dalkadalë, / ti m'u rritsh si bima nërë!*

*Shkodra, (Folks lyrics. 1990, 4, p 254)*

Or:

(Eng) *Nani-nani, baby girl moving wide, / the most pretty in our countryside! / nani-nani mom's little girl, / white like a moonlight whirl, / hard working like a bee, / honey-mouthed, happily!*

(Alb) *Nani - nani, çupë të tund, / bukuroshja në katund! / Nani - nani, çupë e nënës, / e bardh' si drita e hënës, / Punëtore pors i bletë, / Gojëmjaltë, krahëlehtë!*

*Miras – Korça, (Folks lyrics. 1990, 4, p 695)*

Although the mother wants the best for her child, she does not skip reality and is generally coherent with the economic and social situation in which she finds herself, preserving the family tradition. E.g.:

(Eng) *Mom's dearest son, may you become a shepherd of a flock, as it runs in our family.*

(Alb) *(Të keqen nëna, more, bëfsh çoban me kopë, se për fis ashtu e kem.*

*Matogjin – Vlorë, (Folks lyrics, 4 p 752).*

or:

(Eng) *Nini – no, nini – no, / nini – no, sweety – o, / mom will make you feed the chicken., /*

*Nini – no, nini – no*

(Alb) *Nini – no, nini – no, / nini – no, moj, të keqen – o, / do t'çoj nana, moj me pulat – o. / Nini – no, nini – no.*

(Daja, F. 1982)

Other stylistic figures used in lullabies are also of great interest. *Rhetorical question* is a frequent component in them. It organizes the thought and realizes a kind of inner monologue of the mother. Apparently, the mother needs the

conversation with her son to feel closer to him. Often, these questions have an implied answer, so one is not given. While in other cases, the lullaby itself comes as a monologue built on the basis of some questions and answers which help express wishes for the baby's future. Let us see them separately:

(Eng) *(Nano – nano, ri - ri – ri, / who got you, my little gold?*

*Mom got you hardily. / Nano – nano, hello there, / who got you, little pasha?*

*Mom got you with love. / Tan – tan – tan e tan – tan – tan, / who got you and who feeds you?*

*May mom be sacrificed for you! / Tan – tan – tan e tan – tan tan, / grow brave like a lion;*

*tan – tan – tan e ri – ri – ri, / grow to run this family.*

(Alb) *Nano – nano, ri - ri – ri, / kush të ka more flori?*

*Ty të ka nëna me zi. / Nano – nano, tarnana, / kush të ka more pasha?*

*Të ka nëna me sevda. / Tan – tan – tan e tan – tan – tan, / kush të ka e kush të mban?*

*T'u bëftë nënia kurban! / Tan – tan – tan e tan – tan tan, / iu bëfsh nënës trim azgan;*

*tan – tan – tan e ri – ri – ri, / m'u rritsh djalë për shtëpi!*

*Përmet, (Folks lyrics. 1990, 4, p. 620)*

or:

(Eng) *Who shakes your cradle and sings to you? / Who raised and got you married? / and makes you happy with your bride?*

*(De o hoy, e de nin – nina, / Your mom is shaking this cradle! / De e hoy, become like a deer, / brave like Skanderbeg. / Mom loves you so much, / become strong like Ali Pasha!)*

(Alb) *Kush të tund e të këndon? / Kush të rrit e të marton? / dhe me nuse të gëzon?*

*De o hoj, e de nin – nina, / të tund nana që të ka! / De e hoj, u bëfsh si dre, / porsi trimi Skënderbe. / Të keqen nana, ta marça, / u bëfsh trim si Ali Pasha!*

*Saranda, (Folks lyrics. 1990, 4, p. 392).*

or:

(Eng) *O, o nina – nin, shake my son, / come Friday, you blessed day, / come and take my son, / Friday, why are you late, / you forgot about my son?*

*Come Friday and take him fast, / take him and bring him back, / don't be long, in two hours, / take him as lamb and make him a ram, he is mom's apple of the eye!*

(Alb) *O, o nina – nin, përkuni djalin, / hajde xhum, ti arç i bardhë, / eja merrma nji ket'djalë, / xhumë, o xhuma, ku m'je vonue, / djalin tem ma ke harrue?*

*Hajde xhuma, ma merr me t'shpejtë, / Merre vrap e bjerma prap, / mos ma nal, po dy sahat, / merrma kij e berma dash, e ka nana për merak! (Daja, F. 1982)*

If each question gets an answer in the first lullaby, in the second one the three rhetorical questions are placed one after the other at the beginning of the lullaby, almost structurally separated from the rest of the creation without waiting for



an answer, because, as mentioned above, their answer is easily understood. In lullabies, the mother not only addresses the baby as her constant interlocutor, but occasionally she also talks to the sleep or cradle. In the last example presented above, the mother addresses sleep. From this point of view, we notice how these objects take on a new function and new qualities. They become the embodiment of comfort, tranquility, good health and protector of the child. But there are also cases when oversleeping for the mother is a symbol of evil and death.

For example:

(Eng) *Wake up, my daughter, you slept enough, / That, God forbid, you look like dead stuff, / like lifeless stuff – restin' in peace, / In eternal sleep – going to cease.*

(Alb) *Çohu, moj bij' boll ke fjetë, / Se, qoft' larg, po ndërron jetë, Po ndërron jet – o me pushue, / Ngjum' të madh – o për me shkue.* Marrnaq – Puka, (*Folks lirics.* 1990, 4, p. 392).

The use of personification in lullabies, through which sleep and cradle become close, tangible and almost alive, highlights the artistic character of these folk creations.

Stylistic figures, such as *metaphor* and *metonymy*, are seldom encountered in lullabies. As figures that are built based on shifting the first meaning of the word and placing them in another, figurative meaning, they have not found the right ground to become part of popular creativity. Based on a general analysis of popular creations, and in particular lullabies, we can say that the people have avoided figurative language and preferred to be direct, clear, open, and concise, avoiding ambiguity. Since lullabies were mainly creations of mothers, sisters, or grandmothers, they belong to a lower intellectual level and, precisely for this reason, they contain concrete references from everyday life, far from being abstract. The metaphorical use of lullabies conveys optimistic thinking, boundless parental love, boundless dreams of becoming *the best baby, the most hardworking, the first of the clan or the country*, like the most prominent of the country. The language of metaphors expresses not only the joy of the mother for the birth of the child, but also the whole house. E.g.:

(Eng) *You pretty rose, / may you become the best among friends.*

*You are a dove, you are a swallow, / may you never see evil.*

*Sleep, son of the mother, sleep, / you eagle in the blue sky, / o star full of beauty!*

(Alb) *More lule trëndafili, / ndër shokë u bëfsh më i miri.*

*Je pllumeshë, je dallnysh, / gja e keqe mos t'raft msysh.)*

(*Fli, o bir i nënës, fli, / o shqipe në kaltërsi, / o ylli plot bukuri!* (Dibra, M. 2007).

(Eng) *Sleep on, sleep on, my Freedom, / a cradle embroidered with stars.*

(Alb) *Fli e fli, Liria ime, Djep qëndisura me yje.* Velça – Vlora, (*Folks lirics.* 1990, 4, p. 349

### 3. Features of Lullaby Meter

#### *Lullaby Rhythmic Organization, types of Verse, Stanza, Rhyme*

Formally, the lullabies have some characteristic features. The most obvious feature that can be easily noticed is their external construction. They range from four-string lullabies to the longest eighty-five-string lullabies, such as the one titled “O, O, O Mary Arjeta” (*Folk lyrics, 1990*) *These data are confirmed by the authors of this text.*). If we were to make regional generalizations based on this feature, we would say that the lullabies of the South of Albania, in relation to the Lullabies of the North, are generally shorter. Usually, they are not divided into stanzas, but have the form of a monocolon, yet within them the logical flow of thought is interrupted several times, making thus an artificial division out of it. These divisions are made through onomatopoeic formulations which are repeated in the form of a refrain whenever a new wish appears in the lullaby.

Specifically, the following verses introduce some wishes, which are divided through the verses that are repeated ‘*nano - nano, little son; climbing the stairs on*’, a verse which is sung three times, while a fourth time the division is realized through the sound-limiting verse: ‘*oriri, oriri*’. These repetitive verses divide the lullaby into 4 stanzas. Each of them speaks about four different desires of the mother. Respectively:

- the first expresses her care that her son does not get hurt.
- the second expresses her wish to take her son to school.
- the third, mother wants her son to fall asleep.
- the fourth one states the aspiration of financial success from her son’s future job.

*(Eng) Nano – nano, little son, / climbing the stairs on, / Watch out that he’s not hurt, / he is little, he can’t grow up.*

*(Alb) Nano - nano, djalënë, / /tatëpjetë shkallënë, O se mos na vritetë, / është i vogël, s’rritetë.*

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*(Eng) Oriri, oriri, / he his little, he can’t read, I will take him to school, / he can learn grammar.*

*(Alb) Oriri, oriri, / është i vogël e nuk di, do ta dërgoj në skoli, / të mësojë gramati.*

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(Eng) **Nano - nano**, little son, / climbing the stairs on, feed him to swell, / that he can sleep well.

(Alb) (**Nano - nano**, *djalënë*, / *tatëpjetë shkallënë, lëre, ç'i jep lumënë*, / *gjer të zërë gjumënë*.)

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**Nano - nano**, little son – oh, / son wants a coat to go to school, / I will raise him to manhood, mom will find him a job, / to earn a lot of money. Kolonja – Fier, (Folk lyrics, 1990, 4, p. 715).

Repetition is one of the most important features of children's folklore. Repetition of entire verses within lullabies is a deliberate selection not only in the function of the idea conveyed by the mother, but also in the function of the musicality of the whole creation. In this case, the repetition becomes the organizer of the rhyme in the following verses. For example, in the first division we have the words: *son – stairs on – hurt – grow up*; in the second division we have: *oriri – can't read - school – grammar*, etc. The repetitions inside the lullabies are of different types. They can come in the form of an assonance, alliteration, onomatopoeia, or anaphora.

Assonance, as the literary figure that names the phenomenon of repetition of the same vowel within the same verse, appears dense in lullabies. Since vowels are more accessible to the ear, the mother generally uses them to create the melodic line of the lullaby.

(Eng) *Bless me, the blessed one* -

(Alb) *Lumthi unë e lumtura!* Drashovicë – Vlorë, (Folk lyrics, 1990, 4, p. 835).

(Eng) *Oh mom's angel.*

(Alb) *O ëngjëll i nënës.* Berat, (Folk lyrics, 1990, 4, p. 746).

If we were to look carefully at the construction of the lullabies, most of them start with a verse that is generally of no interest in terms of meaning, but with values in terms of music. Verses such as *Oriri, oriri, Nano - nano, ri - ri - ri, Nini - no, nini - no*, best illustrate this conviction.

In relation to assonance, *alliteration* is rarer. Perhaps this is also due to the fact that the repetition of vowels makes the lullabies the happiest songs, while the consonants color the folklore creation with more dramatic notes.

(Eng) *Sleep to grow up like big boys! Sleep to grow old like old men!*

(Alb) *Fli m'u rritsh, si rriten djemtë! Fli, m'u plaksh, si plaken pleqtë!* Skopje - North Macedonia, (Folk lyrics, 1990, 4, p. 312).

(Eng) *A shirt and pants look great on thee, / When you get them, I'll buy immediately!*

(Alb) *Kmishë e t'lina i bajsh me shnet, Kur t'i shtjersh, t'i blej apet.* Grapshtica – Pristina, (Folk lyrics, 1990, 4, p. 527).

The sound imitation words or onomatopoeia are intended to convey the atmosphere to which the meaning of the piece relates.

(Eng) *Knock-knock, the cradle is cracking ...*

(Alb) **Tak e tak**, po ndihet djepi... Truen – Puka, (Folk lyrics, 1990, 4, p. 562).

(Eng) You are **buzzing** like a bee, the leafy poppy spree!

(Alb) Po ti **zëzëzon** si bletë, lulëkuqja fletë – fletë. Sheper, Gjirokastra, (Folk lyrics, 1990, 4, p. 422).

To make the lullaby text as intriguing as possible, the mother immediately creates words which best imitate the knocking of the cradle, the buzzing of bees as in the above cases. This makes the creation more diverse, but it also better concretizes the idea of the mother.

A repetition of the same word at the beginning of verses, *anaphora* is a very important organizing component in lullabies. This way of constructing verses gives semantic importance to this word and strengthens the expressive side of the lullaby. In the examples below we see how the mother addresses the girl by the name of a flower, a detail that is repeated at the beginning of each verse. The repetition not only emphasizes the resemblance the baby has to the flower, but it also arranges the rhyme within the lullaby. The same function applies to the repetition of the exclamation *hoy* in the second lullaby and *ani* in the third.

(Eng) Pretty flower, may fortune shine on thee, / poppy flower, country girl!  
Geranium, marguerite, / Primrose, chestnut bud,

Pretty flower with curly hair...

(Alb) Lule – lule, të ndritë fati, / lule drite, oj cucë fshati!

Lule mali, lule Deje, / lule fushe, llatar gështeje,

*lule flokët krela krela.* Dukagjin – Mat, (Folk lyrics, 1990, 4, p. 452).

(Eng) *Hoy, nina – nana, nina – nana -a,*

*hoy, sleep, my son, enjoy your nap*

*hoy nina –nana, my son -a,*

*hoy roll in bed, then come and get milk from my breast.*

*Sleep well till dusk will rest,*

*Hoy, thee hiding in your mom,*

*Hoy, thee – the dusk has now fallen -a,*

(Alb) *Hoy, nina -nina, nina- naina, nana -a.*

*Hoj, nina – nana, nina – nana -a,*

*hoj, flej, ti bij, të ndëndë gjuma -a, (të ndëndë – të ngoptë)*

*hoj nina –nana, biri ima -a,*

*hoj rrokullisu, poi të gha (rbë). (të gha – pastaj eja te gjiri im (të pish gj)*

*Fleja nani njera prëma (prëm – fli gjer në darkë)*

*Hoj, je -a fshehura sat ëma,*  
*Hoj, je- a nani njera prëma -a,*  
*Hoj, nina -nina, nina- naina, nana -a.* Castriregio, Calabria – Italy, (Daja, F. 1982)

*(Eng) Ani, snooze is coming steep- o<sup>3</sup> / Is Veton now asleep- o?*  
*Ani, once asleep, then opened looks, / Ani, getting ready his schoolbooks.*  
*(Alb) Ani, po vjen gjumi tuj mi vet - o / A ka ra Vetoni me fjet - o?*  
*Ani, hem ka ra e hem a çue, / Ani, i mur librat, n'shkollë me shkue.* Castriregio, Calabria – Italy, (Daja, F. 1982)

The linguistic organization built on the basis of repetitions, as we stated above, is intentional and serves to reinforce the mother's word to the little one. This proves once again the coherent connection between the text, its linguistic organization and the melodic side of the creation.

Many other elements, such as the number of verses and syllables, are used to create the melodic line or rhythm within folk poetry. The number of syllables in the verses within the lullabies varies depending on the thought that is expressed, especially in function of its sound realization. Thus, we encounter lullabies with equal number of syllables, but also lullabies where the syllable construction of the verse is different.

The 'Nina – nana' lullaby took a little bit of four-string strings, realizing a melodic rhythm 2/4, which resembles the knock of a rocking cradle.

*(Eng) Nina - nana, my little lass,*  
*Grow up with God's bless!*  
*Me, happy mom, you are growing*  
*To become like Shote Galica,*  
*And honor entire Drenica!*  
*(Alb) Nina - nana, mori çikë,*  
*Lutna Zotit me m'u rritë.*  
*Lumja nana, qi po m'rritesh,*  
*Ti m'i gafsh Shote Galicës,*  
*Ja zbardhsh ftyrën krejt Drenicës!).* Tërpezë – Drenica, Kosovo, (*Folk lyrics, 1990, 4, p. 649*).

Example of how the rhythm 2/4 comes through the syllable of the word:

**ni - na - na - na - mo - ri - ç i - kë / lu - tna - zo - tit - me - m'u - rri - të / lu - mja - na - na - qi - po - m'rri - tesh** etj.

We can say that within the same verse we find accents that are repeated according to an equal number of syllables. Since the accents fall on syllables 1, 3, 5, 7, we conclude that the mother used the trochaic verse.

<sup>3</sup> Each verse is repeated twice.

In lullabies, we generally encounter measured verses with equal number of syllables and rhymes. However, we also have lullabies within which different types of verses are combined, as is the case with melody, where we find examples of lullabies where the rhythm changes within the song several times. In the example we analyzed above, we notice that the strings are of equal number and with rhyme, while in the example that we will give below, we have a combination of seven-syllable, eight-syllable and sub-syllable. Each of them corresponds to two strings in ascending order.

*(Eng) Nina - nina, sleep, my son,  
Mom raises you for Albania!  
Come you blessed sleep,  
Take mom's son into your deep,  
Make him strong and fearless,  
Brave man with a tough hand,  
Defend home and fatherland.*

*(Alb) Nina - nina, fli bir, fli,  
të rrit nana për Shqipni!  
Hajde gjumë, ardhsh i bardhë,  
djalin nanës me ja marrë,  
me e ba trim, o tim të rrallë,  
trim të rrallë e burrë azgan,  
me rujt' tok' me rujt' vatan.)* Qerret – Puka, (Folk lyrics, 1990, 4, p. 600)

We also find different typologies of verses in lullabies. The creator selects the *broken verses* to identify one of the parts which s/he seeks to give more value by highlighting it more formally, as in the following case:

*(Eng) Mom sings to son lest, / **sleep, my son,**  
The sleep makes him rest, / **sleep, mom's!**  
Grow well, grow high, / **sleep, my son**  
Ever as sweet as pie, / **sleep, mom's.***

*(Alb) Nana djalit po i kndon, / flej, o bir,  
se ty gjumi t'rahaton, / flej, o nanë!  
Ke, ti u rritsh me lezet, / flej, o bir  
gjithmonë amël si sherbet, / flej, o nanë!* Brajshë, (Folk lyrics 4, p. 792)

Rhymes are a distinguishing feature of lullabies. It is rare for strings to be unrhymed. They are generally characterized by matching rhymes, where verses of the same rhyme come one after the other:

<i>Nina - nana, my little dove,</i>	A
<i>Sleep for mom's immense love;</i>	A
<i>when you grow up, pretty lily,</i>	B
<i>make happy mom's family.</i>	B

Nina - nana, more pllumb, A  
 flej se nana të don shumë; A  
 kur të rritesh, more zambak, B  
 tash gzon nanën në konak. B Kruja, (Folk lyrics 4, p. 576)

Hooray - hooray, my son – o, A  
 Get him a spouse, it's done – o, A  
 A joyful lass by the stream, B  
 Will be my son's wife of dream, B  
 Fill the jug to the brim, B  
 From the best water gleam B  
 And firewood in many a ream, B  
 Fetch for me it does seem, B  
 Want all for my esteem. B

Llaj - llaj, djalin – o, A  
 t'i marr nuse ngjalën – o, A  
 nuse ngjalë, në përrua, B  
 do ja marr djalit për grua, B  
 të më ve nd'ujë krua, B  
 jo Kopal, po Lizikua B  
 dhe për shkarpa ndë Stogua, B  
 të mi bjerë të gjitha mua, B  
 të gjitha brënda i dua. B. (Daja, F. 1982)

However, we also find rhyme combinations within the same lullaby, as in the following case, where the matching rhyme intersects with the closed rhyme along which the first verse rhymes with the fourth and the second with the third. The first four verses have a closed rhyme, while the following verses are characterized by a matching rhyme.

(Eng) O, o, o, e nina – nana  
 Granny rocking your cradle of gold  
 Raising you to be best and bold  
 O, o, o, e nina – nana  
 Granny rocking your cradle of wood  
 Raising you to be honest and good  
 O, o, o, e nina – nana,  
 Granny rocking your cradle of ash-tree  
 So, grow like an eagle flying free  
 O, o, o, e nina – nana,  
 Rocking your cradle in house of gun  
 Grow as a Castriote's loyal son! Jaran – Shkodër, (Folk lyrics 4, p. 597)

(Alb) O, o, o, e nina – nana  
 T'përkund nana ndjep t'florinit  
 Ti m'u bash djal ma i miri  
 O, o, o, e nina – nana  
 t'përkund nana ndjep prej druni,  
 ju rritsh nanës me bes burri!  
 O, o, o, e nina – nana,  
 t'përkund nana ndjep të frashnit,  
 ju rritsh nans si shqype malit!  
 O, o, o, e nina – nana,  
 t'përkund nana n'kull t'barotit,  
 u rritsh basnik i Kastriotit! )

Generally, the language of lullabies is concentrated, laconic. The absence of the predicate in some cases as well as the numerous repetitions bring few ideas, if for the mother they are really important. In the following lullaby, the mother lays out the main idea:

The bride to be carefully chosen.

The bride must have several specific characteristics, to fetch water and make firewood, i.e., so the bride must be strong, healthy and hardworking.

The whole lullaby is built on four main verbs, which are: to *get*, to *fill*, to *fetch*, and to *want*. Judging by their number, we can say that four verbs are little in relation to the number of verses as a whole. So, the mother, as the creator of these verses, has concentrated the whole philosophy of way of life in so few actions. If we look at the way in which the short forms of the personal pronouns *me*, *he* and *she* with the verbs are reported, we come to the conclusion that:

two of these verbs are addressed to the bride, who must **fill** and **bring**;  
 the other two verbs are intended for the mother, who will **get** and **want**.

This analysis highlights the mentality of the mother of the son and the mother-in-law at the same time of the then Albania, according to which the bride was basically considered in terms of the man she serves to, who supports the family in the chores of daily life. She was not seen simply for her beauty, so she was required to be strong and healthy, because only then could she cope with the difficult life of the village.

(Eng) Hooray - hooray, my son – o,  
**Get** him a spouse, it's done – o,  
 A joyful lass by the stream,  
 Will be my son's wife of dream,  
**Fill** the jug to the brim,  
 From the best water gleam,  
 And firewood in many a ream,  
**Fetch** for me it does seem,  
**Want** all for my esteem.



Verbs in lullabies are generally in imperative, subjunctive, and indicative modes, often accompanied by the short form of the first-person singular pronoun. The placement of verbs in these modes becomes an expression of the desire for the occurrence of a condition or action desired by the mother, but in each case, it is accompanied sometimes by the nuances of the order, sometimes by the desire and sometimes by the possible. In this view, the language of lullabies, despite the simplicity at first sight, shows us a complex nature.

*Nina - nana, dear son,  
**sleep**, 'cos good in sleep is done,  
mom shall hold your tiny hand  
**sleep**, as love for you does not end.  
My son is now asleep,  
All evils **are gone** by river deep,  
**Rule** over, **hold** him tight,  
I will wake him up right,  
Dress him up to look good,  
In attire, understood.*

*(Alb) Nina - nana, more bir,  
fli, se gjumi të bën mirë,  
se nëna dorën s'ta ndan,  
flij, se nëna të ka xhan.  
Djalënë ma zuri gjumi,  
të ligat m'ia marrtë lumi,  
Zëre gjumë e mbaj shumë,  
pastaj vinj e e sqonj unë,  
të lërë versnikëtë,  
ata purthanikët.) (Daja, F. 1982)*

#### 4. Conclusion

Lullabies are the songs that have accompanied the birth of the child, as a symbol of the continuity of life. They are devoted not only to birth as a phenomenon, but also to the relationship that the mother creates with her baby after birth. These popular creations are diverse, not only because they are dedicated to the different stages of a child's life, but also because of the rich variety and variants with which they are characterized.

The verses are addressed to the baby with love, compassion, but also with optimism for the future. They can be considered synonymous variants, which are

approximated to each other. One of the points that brings the lullabies closer is the stylistic richness. The approximation in the selection of stylistic figures makes us think that this is the result of the common perception of the world around them, but also the result of direct actions on it and, consequently, of similar experiences. Since this type has the child as the subject, the figures used are almost the same. Such are the *epithet* and the *comparison*, or the *metaphor* where the aesthetic feeling and the desire to express oneself are not missing from the mother while singing.

While *rhetorical questions* are another common and integral part of lullabies, organizing thought and realizing a kind of internal monologue in the mother, which addresses not only the baby as her constant interlocutor, but sometimes also sleep, or cradle. The use of *assonance*, as a literary figure that names the phenomenon of repetition of the same vowel within the same verse, appears dense in lullabies. Generally, the language of lullabies is concentrated, laconic, while in terms of stanzas they are constructed with four verses up to the longest lullaby with eighty-five verses.

The lullabies of the South of Albania, in relation to the Lullabies of the North, are generally shorter. The *repetition* of verses within the lullabies is a deliberate selection in view of the idea of putting the child to sleep. In lullabies we also find different typologies of verses; broken verses are used by the creator who selects to identify one of the stanzas which he seeks to give more value, while rhymes are a distinctive feature of lullabies. It is rare for strings of lullabies to be without rhyme. They are generally characterized by matching rhymes. However, we also find rhyme combinations within the same lullaby. In these cases, we have the combination of the matching rhyme with the closed rhyme.

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