



Comparison between Persian and English Lullabies' themes: Songs which Originate From Heart of the Culture

Maryam Sedaghat^{1,*} and Ahmad Moinsadeh²

¹Translation Studies, University of Isfahan, Iran.

²Department of English, University of Isfahan, Iran.

$$\min \sum_{i=1}^n w_i x_i$$

$$s.t. A_{(n+w) \times n} X_{n \times 1} \geq b_{(n+w) \times 1}$$

$$\min \sum_{i=1}^n w_i x_i$$

$$s.t. y = A_{n \times n} X_{n \times 1} \geq b_{n \times 1}$$

ARTICLE INFO

Article history:

Received: 3 November 2013;

Received in revised form:

2 December 2013;

Accepted: 9 December 2013;

Keywords

Lullaby,
Folklore,
Theme,
Oral tradition.

ABSTRACT

The present research aimed to investigate the thematic concepts of lullabies as folk songs which have passed orally through generations. The themes are hidden ideologies of lullabies that carry cultural attitudes; in this regard, lullabies' themes can reveal narrators viewpoints which originate from cultures and surrounding areas. Regarding the mentioned elements, the themes suggested by Homayuni (2000) considered as the appropriate model for data extraction using the comparative and descriptive method. The findings showed the same themes in lullabies of both Persian and British cultures; but, in spite of similarities between themes, they had different ways of expression. This is to say, similarities were found in the themes as the basic ideas and hidden layers of lullabies and differences were in their expressing ways as people attitudes.

© 2013 Elixir All rights reserved

Introduction

Children's literature or juvenile literature deals with the stories and poems for children and tries to investigate various areas of this genre. Folklore is a main issue which has been considered by researchers in children's literature field; mother sings lullabies to her child during his/her infancy and, consciously or unconsciously, the folk culture hidden in lullabies transferred to the infant. These hidden elements are folkloric ideologies that exist in lullabies and pass through generations orally. So, this research aimed at investigating folklore and hidden ideologies or themes in Persian and British lullabies, as the first step of children's literature. However, because most of the studies, investigated children literature on the basis of its prose it seems there is a gap for poem and specially Lullaby as a ground for oral children literature.

Lullaby

Children literature can be divided into two parts: written literature and oral literature; oral tradition is the source of oral literature as "oral traditions are historical sources of a special nature. Their special nature derives from the fact that they are unwritten sources" (Vansina, 1965, p.1); then the unwritten sources lead to oral tradition and the latter one passes through generations; according to Mohammadi and Ghaeni (2004, p.11) "oral children literature is divided into fiction and non-fiction. Fiction Literature consists of fable, tale, and anecdote; and non-fiction literature includes lullaby and nursery rhyme". Dare to be said that lullaby is the first song that an infant listen to. Hunt states "a children first experience of the charms of tradition is in the form of a lullaby (that is, to sleep). Lullabies most be the most instinctive music in the world; with a child in her arms automatically rocks it and sings. Even today, the song may be only a repetition of meaningless hushing syllables, song to a spontaneous tune, but more often than not a young mother will sing a lullaby handed down in her own family, possibly for generation" (1996, p.177). Fried and Leach consider lullabies womanizer lyrics and say "in many countries, some songs, e.g.

lullabies, are more properly song by woman, others by men" (1972, p.1034).

Theme

Considering lullabies feminine aspect, it seems reasonable to take their thoughts into these lyrics, so, themes of lullabies come from their thoughts and attitudes. Folk researchers also consider these themes and their main issues; D. L. R. Lorimer (1975) investigates *lullabies* and in terms of content and put them in such a category: *lullabies* with the main theme of flowers and animals, wishes and hopes for the baby's future, about adventures, and different kinds of issues. Jiri Cejpek also examined themes of *lullaby* and claims "studies on this issue lead to the useful results; family circumstances, worldviews, and people's attitudes of life (with the exception of the ruler class) can be shown in *lullabies*" (2005, p.123). Fried and Leach also claim "perhaps the greatest numbers of lullabies say, in whatever the tune and whatever the language: Go to sleep. Mother is here. You are safe. Everything is all right. The all-rightness of everything maybe elaborated by a placid description of what the rest of the household is doing. Father has gone hunting, fishing, tending sheep" (1972, p.653); they also state "as a guarantee of safety during the night, the words often invoke saints, angels, or guardian spirits to watch over the cradle. The *lullaby* may thus become a sort of evening prayer" (1972, p.653); they find the use of bogeyman too and say "threats, from the playful to the hair-rising, also enter into *lullaby* texts. These make use of the bogeymen of all nations to persuade wakeful babies to go to sleep" (1972, p.654). Then, according to Fried and Leach we reach to this category of themes:

1. Explaining household activities
2. Described the peaceful place around them
3. The use of religious symbols (as a kind of praying)
4. Maternal admiration of the child
5. Promises and bribes for good behavior
6. The use of lulu/bogeyman
7. Mother's weariness and their complaints

These features are somehow similar to the Homayuni's category who states these themes:

1. Simplicity of the poetical text and language 2. Consistency among lullaby, text, and setting 3. The influence of time 4. Effect of natural, ecological, and regional situation 5. Be poetic 6. The Expression of complaints 7. The crooner of loves, hopes, and wishes 8. A safe place to pray 9. A link between Imam Ali (Peace be Upon him) and lullabies 10. Vows and sacrifices within lullabies 11. Effect of humor and sarcasm 12. Effect of Surrounding Environment and its Dangers 13. Enthusiastically waiting for the husband 14. Bogyman in lullabies 15. Luxuries in lullabies 16. Poetical and social problems in lullabies

Both types of categories could find the same ideologies which deals with: mother's life, attitudes, hopes and wishes, household activities, behavior of the baby, threat the child (by use of lulu/bogeyman), and the use of religious symbols.

Folklore

As it was mentioned, lullabies are one aspect of folklore; William John Thomas declared "what we in England designate as popular Antiquities would be most aptly described by a good Saxon compound, *Folk-lore*" (Dorson, 1968, p.1), so it was for the first time that the term *folklore* was used and suggested by an English person to refer to the common or popular culture. The term *folklore* implies two factors: its oral transmission and its expansion among the low-educated people. Encyclopedia Britannica (1974, p.461) suggests three approaches to *folklore*: a. Humanistic perspective b. Anthropological perspective c. Psychological-psychoanalytic perspective; the question that arose here was the place of *lullaby* in these three approaches; When mother speaks about her personal life in *lullaby* then it can be "Humanistic perspective" because it seeks "information in her biography and personality"; it can be linked to the "Anthropological perspective" because *lullabies* are songs from hearth of the cultures which deal with conventional norms of society and the approach; *lullaby* can be studied by "Psychological-psychoanalytic perspective" when mother sings her wishes and hopes for the baby unconsciously so we can find the "hidden layers of unconscious wishes and fears".

Folk ideology is this research intended meaning; it a belief system among common people; in this case, themes of lullabies can be the representation of *ideology*. According to Wales (2001) *ideology* can be understood as "a pervasive, unconscious, world-view" (Munday, 2008, p.44), and Simpson (1993) also believes "the taken-for-granted assumptions, beliefs and value systems which are shared collectively by social groups" (Munday, 2008, p.44). *Ideology* has variety of meanings which range from social life to social group, political power, social interests, beliefs, social structure and natural reality; in this regard, this research aimed at considering covered ideologies of lullabies, known as themes, which pass orally through generations.

Oral Tradition

As you noticed, an important element in lullaby and folklore is their verbal feature. Lullabies are transmitted generation to generation orally; then, there should be an oral tradition in order to help the process. "Oral traditions are historical sources of a special nature. Their special nature derives from the fact that they are unwritten sources" (Vansina, 1965, p.1); he also explains "even among peoples who had writing, many historical sources, including the most ancient ones, are based on oral tradition". So, in regard to the association of lullaby and oral tradition Perhaps it may be claimed that lullabies have no known author and derive from an oral tradition. Lonnrot also engages in the issue and believes "in oral tradition, a poem or song is a cluster of variants –recorded performance- on a single theme; if there was an original from

which variants have sprung, it has usually disappeared. It follows that there is seldom a poet as sole author: instead there were performers" (1992, p.xiii). As you noticed, he talked about the origin of poems or songs that have been passed orally due to the oral tradition, then they lost their origin over time and are affected by changes; the changes are the result of personal attitudes of performers, which in the case of lullabies mothers are the main performers. According to the Encyclopedia Britannica "the oral speaker or singer is carrying on a tradition that he has learned from other speakers and he delivers it to a living audience" (1979, p.455), that shows the role of people who transmit the poems or proses orally.

Methodology

As you may have noticed, the research deals with cultural concepts implied in folk songs such as lullabies; and, in order to find common cultural concerns, it also tried to find possible similarities or differences between two Persian and English Lullabies. Researchers investigate lullabies as folk songs which originate from hearth of the culture; they are oral poetry and tradition of nations that is in direct association with folk culture.

Table 1. Effect of Time and Events

British Lullabies		Persian Lullabies	
1	Sound of the rude world, heard in the day Lull'd by the moonlight have all pass'd away! Gone are the cares of life's busy throng	لالالای عنبر گوش مرا بازار ببر بفروش به یک من نون و ده سیر گوشت بیا بنشین بخور خاموش	1
2	Oh my child, your world so full of fears, Seems like you've been crying for the world Hush, my child your tears that burn so deep, Seems like you've been crying for the world	پسته گل لالای لا پسته قطار اومد بایات دوش بر زنگاری زرد فای کول بر مرواری لوله تنگ	2
3	Cash comes from a lot of sons, Nothing from daughters	چشم آرام لا لا کن لالای دشمن جنگ به رفته بایات دین مهر بدم خدای نگهدار	3
4	Oh, hush thee, my baby Thy sire was a knight Thy mother a lady The woods and the glens, From the tower which we see, They are all belonging dear baby to thee	لالالای ملای به دادم رات و شی ملا که دادم رات و واشی سرم از دادم	4
5	What can I with you my darling I haven't enough milk for you I'm worried you will become ill Because of the potato famine	دزدون بی پیر پانگ ناله می به چه رای گو سلاه نه دارم گاو نه سلاه یک روداز غیری به	5
6	Gregor would find for me a rocky shelter Where I would take refuge. Great darling from the "Domhainn" folk They let your blood yesterday And they put your head on an oaken stake Near where your body lay.	نازی گل لالای لا سربازی به رفته بایات لالالای گل گردو بایات رفته خود اردو لالالای گل شبدر بایات رفته غز کافر	6
7	May you have the strength of the universe And the strength of the sun And the strength of the black bull Which jumps the highest.	لالالای دهم می دستت به رات فزگم فردا را بای جای بگیری سایه بایا بجزنگی	7

Since the nature of the investigation was focused on the concepts of folk songs in different cultures, the main sources were texts which published by Institute for the Intellectual

Development of Children and Young Adults (IIDCYA) and some other books published in Iran; unfortunately, direct access to the texts published in U. K in this area was not possible; so, reliable websites were considered as sources of lullabies in English.

This project was both comparative and descriptive, complemented with text analysis. Selected texts contained lullabies in Persian and English languages. Regarding these factors, appropriate model was selected for comparison; this model served as a criterion for comparison; it was proposed by Sadeh Homayuni, a researcher of Iranian culture and folk-songs. Homayuni considered sixteen features for Iranian lullabies; but, among them just five frequent themes were examined here. Then, these features were the model of this study. Lullabies were studied and the parts that fit the specific features were derived; so, each part was placed in its own theme. Then, in order to find a satisfactory result a comparison was made among them.

Table 2. Effect of Natural, Ecological, and Regional Situation

British Lullabies		Persian Lullabies	
1	She saw the wee brown otter's track She searched the moorland trans and then, Wandered through the silent glen; And she saw the mist upon the ben,	نازی گل لالا لا لا ه گل لالا لا گردو گل لالا لا جارو گل لالا لا شد بدر گل لالا لا فندق گل لالا لا خشخاش گل لالا لا آلو گل لالا لا	1
4	Two small dogs went to the wood	فندق گل لالا لا	2
5	My bonnie wee lamb!	عنانب گل لالا لا	3
8	The daddy is far away A young sailor man over the sea	میش شیرماند شیر سازگار ت دو هو که بود	5
9	baby, sleep, thy papa guards the sheep	زرگس گل لالا لا	6
10	Your father tends the sheep Our cottage vale is deep the little lamb is on the green with snowy fleece so soft and clean	به رف ته بابات چوپانی دانی نمی چوپانی تو رمد چرا گله که داره بدلا دص چرایش	7
12	Daddy's gone a hunting	یاسم گل لالا لا	10
13	When you wake, you'll have cake, And all the pretty little horses.	زیره گل لالا لا خشخاش گل لالا لا	11
15	The currachs are sailing way out on the blue Laden with herring of silvery hue Silver the herring and silver the sea	پسته گل لالا لا عنانب گل لالا لا زیره گل لالا لا	13
17	It isn't far to hush a bye mountain And your boat waits down by the quay; And watch your boat from hush a bye mountain, sail far away from lullaby bay	باغچه تو گلا خوابیدن لالا بوم روی ک بوتر لالا لالا، صدف ماهی صف به صف ه پری لالا	15
18	Rock-a-bye baby, on the three top. When the wind blows, the cradle will rock; When the bough breaks, the cradle will fall Hush a bye baby, up in the sky, On a soft cloud tis easy to fly; When the clouds burst the raindrops will fall	کرده لالا دریا لالا لالا صحرا ب بین کرده سبزه دامن میون کرده لالا زی با گل	16
21	my son will be, one to plough, to sow, to scatter seed, to lead the foal to the furrow	ک بوتر، زرن لالا لا پر آسمان در زرو آه، بچه لالا لا سوآن و سواین	17

Data Analysis and Discussion

As already described, Homayuni and Fried and Leach argued about themes of lullabies; thus, a unity was achieved in the field of theme by examining and integrating them; themes listed below were investigated: 1. Effect of Time and Events 2. Effect of Natural, Ecological, and Regional Situation 3. The Expression of complaints 4. Hopes and Wishes for the Child 5. Religious References in Lullabies

Regarding the Persian lullabies, numbers two, three, six, and seven show the war time in Iran.. The first lullaby refers to the slave trade period and also famine. Lullaby number five shows the lack of food too; mother knows the child her only property. In British lullabies part, the first and second songs affected by the discontents from the outside world due to the poor economic conditions, violence, and war. The third song reveals a kind of gender discrimination.

Table 3. The Expression of Complaints

British Lullabies		Persian Lullabies	
1	Sail, baby, sail Out upon that sea, Only don't forget to sail back again to me	من و تو بچه ی یک کوچه بودیم من و تو آب یک روخنه بودیم من و تو بسته بودیم عهد و پیمون کدام دشمن تو را کرده پشیمون	1
2	A year ago I was snatched forever, Hush a bye baby, babe not mine From my home to the hill where hawthorns quiver, tell my husband to come tomorrow If he come not now-he need come never	دنیای چهره هیشه حال در گلم تغیره یه گرمه، روز یه سرده روز یه شادی، روز یه درده روز عمره فقط لالا لا برنمی هرگز که گرده	2
3	Someday I'll wish upon a star, wake up where the clouds are far behind me, where troubles melt like lemon drops,	رگ اهنگ دنیای لالا که گزرگامی کوتاه یکی رف ته یکی الان یکی مونده راه تو پونه گل لالا لا یک دنیای که خیابونه یکی و رفت یکی هیچ به چرا اومد مونده نمی کس	3
4	When mothers languish broken- hearted, When young wives are from husbands parted	زنی رف ته آقاش- کزیز گیره گیره تومن صد زن که رف ته بابا- از مامان گیره میره می ف صه زنی رف ته بابات- از تنه گیره میره می غ صه برای گویم لالا- بمیرن تو تو دشمنای	4

Lullaby number five was composed at the time of the potato famine in 1848; the forth lullaby refers to the wars by which the clans were able to reserve their independence and lands. Number six had been sung for Gregor MacGregor by his wife when he was betrayed and beheaded; the last one, also speaks about infant of a clan chief.

As the data revealed, the effect of environment were quite evident in the lullabies of both culture. Persian lullabies, reflects the frequent use of flowers and plants' names such as walnut, cumin, rhamnus, cotton, tea, hazel, thyme, broom, clover, and even poppy. However, father's job and lifestyle were showed by the use of natural and ecological elements: a mother who wanted to buy a horse, or a shepherd's father in the meadow with its possible dangers.

Table 4. Hopes and Wishes for the Child

U. k. Lullabies		Persian Lullabies	
1	When I am a king, dilly dilly, You shall be queen Call up your man Set them to work	لالایی می کنم تا بد نبینی نه درد و تب نه دردرس نبینی	1
2	Their bows would be bended, their blades would be red, ere the step of a foeman draws near to thy bed	لالایی زدم گل لالالا گردم می تو و قربون به لالایی رعنای که قربونت به یابی دن به و جوونی لالایی	2
3	And if that horse and cart fall down You'll still be the sweetest baby in town	بیدار گلم خواب در گلم بیمار نه شه هگز گلم	3
4	Your mother shakes the dreamland tree And from it fall sweet dream for thee	تو لالایی بکن لالالا گم می تو بالایی و قد بون قر به رم می	4
5	Love to thee, my thoughts are turning All through the night Parting will not last forever, there is a hope that leaves me never, all through the night	سن تا بکن لالالا پیری دستم شوم پیری الهی بگری ای تو بکن لالالا گل عزیزم بالایی و قد بریزم	5
7	I will protect you, guard you and guide you I will love you, more than I have to, Oh, my child I only wish I could Suffer the trials in your place	باشی گلم لالالا باشی دلم آرام تو من کنار نشدنی باشی برم و زمیری	7
8	It fills the sails of boats that are waiting Waiting to sail your worries away	تو باشی زنده الهی ساله صد ساله ده شوی	8
9	Lullaby and goodnight You are your mother delight Mother's right beside you, I will protect you from harm, You will wake in my arms	بوشب گل لالالا ابروتادو چشم تادو مات صورت کنار تا دو شب رنگ به گ یسو	9
	Somewhere over the rainbow Way up high, there's a land that I heard of Once in lullaby	چایی گل لالایی بالایی دست عصای غمگین و پیری بابا که است فرادایی مرد که تویی	11
12	I rock, rock my son I swing my baby to be My prop in windy weather My support in bad weather Rock the refuge he will be	زیبایست خواب در گلم گل های زیبایترین گلم دنیاست و است خوب گلم خوشروست ی پروانه دلم و ناز گلم اوست	12
13	One day to this maid, to this little girl A bird-cherry collar-bow Will come, a birch shaft will drive Coins will come jingling	گلی دارم گلی لالالا ناز پروانه که ند می دورش به پرواز زیبای های همه این میان گلها بهترین برایم اوست ف قط	13

In British lullabies the nature was effective too. It seemed that the animal is more effective than flowers: pigeon, fish, frog, dog, foal, lark, horse, herring, lamb, sheep, rabbit, and otter. Using the ecological features, mother had referred directly to the father's job: lullabies showed father as a sailor, a shepherd; or farmer. In this group of lullabies the natural beauties of the heavens and the earth were also seen: fresh water, sea, waves, leaves, bramble bush, mountains, moorland, glen, moon, clouds, stars, wind, rain, sky, sun and etc.

Separation was the main theme of Persian complaints; this separation could be due to any reason: enemy, death, and unfaithful husband; it seemed that Iranian mother complained of her loneliness; she was afraid of the second wife in his husband life (number 4) and knew the second wife as her child's foe (number 4 the last one); the mother asked the child stay with her and save her from this loneliness as if she knew the child her only companion. In British category, the first one asked the child to come back to the mother (mother did not want stay alone); lullabies two and four originated from a legend that talk about mothers, stolen by fairies and have been separated from their children and husbands; the third one was also complaints of life, a mother who wanted a place where "troubles melt like lemon drops."

Table 5. Religious References in Lullabies

British Lullabies		Persian Lullabies	
1	Close your pretty eyes, angels up above you, watching very closely from the skies	خوابت و گویم لالایی من کم نم ویدارت گویم علی من کم نم	1
3	Angels watching over me my lord I pray my lord my soul to keep Angels watching over me	سنتاری تو خداوند بیداری تو خواب نه بیداری و خواب حق به داری نه گهرا عزیزم	3
4	Angels are coming to watch o'er thy sleep Angels are coming to watch over thee So list to the wind coming over the sea	پارت الله بکن لالالا گیرم شاه چراغ بایم سراغت خوابت که بکن لالالا خدا شیر علی آیه آیه فریادت	4
5	Guardian angels, God will send thee, All through the night	ی فیروزه گل لالالا من روزه و نماز کردی قضا منی	5
6	Guardian angels are near, so sleep on with no fear	کن پیرش تو و الله کلام کن صد پش هزبارت	6
7	God sends his angels to watch over you And give you love to see you through There's angels to watch over you	داده خدا زاده ماه که داده ما به جمعه روز داده خدا حسنی عجب	7
8	A way in a manger, no crib for bed The little Lord Jesus, Lay down his sweet head; ... The little Lord Jesus, a-sleep in the hay	یمارب نه شه هگز گلم بیمار شود خواه اگر دار نه گاهش خداوند	8
9	I to bare you, I to raise you, Father to do it right; I to adore you, be a refuge for you, father give me strength to do it right;	زیبا گل لالایی بابای خانه چراغ نه گهدارت باشد خدا مولای سایه زیر به	9
10	God bless the moon and God bless me And God bless that somebody I wanna see	بچه این از شکر خدا خوبی لالا لا عمرم لا لا جالم لا لا	10

In the case of Persian lullabies, mothers' wish for their children's health can be seen. They also knew their children as a help and companion in their aging time; they wish the children would have to compensate their parents' efforts and labors. Moreover, they somehow lionized their children; she knew her baby as the most funny and beautiful kid that all world beauties are worthy of her/him. English lullabies showed hopes and wishes too. In first and second lullabies the mother look at her child as an important person. In other lullabies, she assured her child about his/her safety; she talk about her constant support so the child would sleep peacefully; in this case, she also promised a good future without any separation or problem to the child.

This category shows religious references as a main theme of lullabies. In Persian lullabies, mothers pray God to solve their problems, protect their husband or children, and help her family; sometimes even they asked Imam Ali (P. B. U. H) not to leave them alone and help their children in their lives. Religious references in British lullabies were also obvious. As the lullabies showed angel was a main feature of this theme; mothers asked angels to protect their children at bedtime; they assure their children that guardian angels would watch them from heaven. In lullabies numbers 9 and 10 mother called directly the God to give her strength and bless her loved ones. Lullaby 8 was about Jesus and his birth story too.

Discussion

As the results showed, in some cases there was the same theme but different attitudes to declare them. A Persian mother spoke about flowers and plants, an English mother preferred animals and nature. The Persian lullaby was associated with the name of God, English one called angels. The Persian mother was worried about husband's betrayal, while English mother knew nature as a factor that causes separation. While the former wished a healthy child and knew him/her as the cutest kid, the latter wished a bright future and assured the child of her protection. The Persian mother sang about the sleeping nature, the other one assured the baby of her attendance.

Conclusion

Perhaps it could be found such simultaneous similarities and differences among other cultures too; in this respect, we should investigate whether mothers of other cultures share the

same concerns or not. during this research, several lullabies were found as common folk songs among western countries which could be due to the wide immigration between these countries; then, cultural transmission was its normal result. Lullabies, as the women's songs, could show mothers' universal thoughts that are their families; their thoughts originate from their cultures and surrounding areas which leads to the similar concerns and different world views. Hence, mothers can find the same interests and concerns about their families' lives, while they reflect it by their own attitudes.

Reference

- Cejpek, J. (2005). *Die Iranische volksdichtung (Persian Folk Literature)*. Akhgari, M (Trans). Tehran: Soroush Press
- Dorson, R. M. (1968). *History of British Folklore* (Vol. I). London & New York: Routledge
- Fried, J., Leach, M. (1972). *Funk & Wagnalls: Standard Dictionary of Folklore Mythology and Legends*. New York: Funk & Wagnalls Publishing Company, Inc.
- Ghaeni, Z, Mohammadi, M. H. (2004). *The history of children's literature in Iran* (Vol. 1). Tehran: Chista
- Henderson. (1974). *Encyclopedia Britannica (Vol. VII): Ready Reference and Index*. U. S: Encyclopedia Britanica Inc.
- Hodayuni, S. (2000). *Women and their Songs Across the Iran*. Tehran: Golazin
- Hunt, P. (1996). *Introduction Complain Encyclopedia of Children's literature*. London: Routledge
- Lonnrot, E. (1992). *The Kanteletar*. New York: Oxford University Press
- Lorimer, D.L.R., & Vahman, F (1975). *Folklore of Kirman*. Tehran: Iranian Culture Foundation
- Munday, J. (2008). *Style and ideology in translation: Latin American writing in English*. New York: Routledge
- Vansina, J., & Wright, H. M. (1965). *Oral tradition: A study in historical methodology*. London: Routledge & Paul
- <http://www.babycenter.com>
- <http://www.nurseryrhymes4u.com>
- <http://www.mamalisa.com>
- <http://www.sarapoem.persiangig.com>