

## Thematic Comparison of English and Pashto Lullabies

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### Abstract

The study of lullabies carry the reader on the wings of history to the prehistoric times. Lullabies, for centuries, have been whispered across generations and hence carry a cultural baggage of ancient civilizations. Lullaby refers to a soft song through which love is transferred from the mother to its child. Interestingly, it does not only serve the purpose of soothing baby, but also reflects the broad cultural values and norms of a particular society. In this article, much of the ink has been spilled on the comparative thematic analysis of English and Pushto lullabies. By comparing and contrasting both English and Pushto lullabies, multiple similarities and differences are found in these linguistic traditions. For instance, both cultures cherish the theme of animals, religion and gift etc., but in different ways. Animal, in English tradition, is the symbol of warmth and peace, but in Pushto culture, children, through animals, are frightened to sleep. On the contrary, stark contrast is also found in themes like happiness and prosperity and bravery and courage. English lullabies project English society as very happy and prosperous. While Pushto lullabies are deluged with the theme of bravery and courage, empowering the children with these traits against the colonizers. Given the comparison between these two cultures, it is shown that how beautifully one can understand the norms, values and traditions of different societies through the analysis of their folk-literature: lullabies. It also helps us to understand each other through lullabies in this era of growing globalization.

**Keywords:** English lullaby, Pashto lullaby, Themes, Thematic Comparison.

### Introduction

Around 3300 BCE to 3200 BCE, first writing system such as cuneiform in Sumer and hieroglyphics in Egypt were emerged and appeared in Mesopotamia. But before writing humans have started speaking to each other thousands of years ago. Various forms of spoken genres were introduced by human according to their civilization, in which the most prominent were poetry, nursery rhymes and lullabies. While poetry was used to commemorate their heroes, nursery rhymes were developed to make their language rich and to promote social skills. Similarly, to help put children to sleep, lullabies were formed. Lullaby is defined by Oxford English Dictionary as "A song sung to children to soothe them to rest". (Oxford English Dictionary, "lullaby," sense 2.a) The word "lullaby" in English can be divided into two parts: "lull" and "aby." Etymologically speaking, the word "lulling," means to hush to sleep, presumably gets its name from same Swedish, German, Sanskrit, and Dutch words. The German and Sanskrit words "lulled" and "lolati" means "to rock" and "to move to and fro," whereas the Dutch and Swedish words "lollod" and "lulla" mean to "hum a lullaby" or "to mutter". The singing of Lullabies contains humming, muttering, and rocking often; consequently, the Dutch, Swedish, German, and Sanskrit word definitions properly combine to produce the English word "lull." The second half of "lullaby" "aby" may be derived from "goodbye" or "bye-bye," by way of the mother saying "bye-bye" to her children at night

before they fell asleep. (Harper, 2013) Lullaby is a soothing vocal music to lull a child to sleep. Lullabies act as calming tunes for children and it can also be used as early forms of story-telling. It can also explore themes of love comfort, and sometimes even hardship or cautionary tales. Lullabies are semantically and structurally organized system presenting lingo-culture concept. Many things such as animals, nature, stars, gift, dream, sleep, and angel are used in lullaby going beyond its meaning. Lullabies are the first contact of the child with the language developing the child spiritually. Lullabies can elicit feelings of calm serenity, joy, sorrow, or relief. These sentiments are expressed through lyrics, but also through the energy with which one performs the songs. The influence and importance of this specific musical form is expanding beyond cultural continuation and interfamilial connection. At the Louis Armstrong Center for Music and Medicine, research has demonstrated lullabies successfully used as therapeutic tools to lower stress levels, increase sleep quality, lower depression in adults, and lower the risk of complication with medical interventions (Loewy et al., 2005, pp. 2-3). In some societies, younger mother learns an oral tradition and ritual of the society and through lullabies they used to transfer the knowledge to the new born child. Although lullabies are found universally but it varies in forms and languages from cultures to cultures. There are different forms of lullabies like traditional or folk lullabies, religious or spiritual lullabies, soothing and narrative lullabies. Lullabies of different culture reflects various themes of that cultures carrying unique sound, language and themes. Examining these differences and digging out different themes reveals cultural similarity and universal themes like family dreams and fears, and that is the main aim behind our research paper, to critically analyze both culture's lullabies and goes beyond mere linguistic comparison and explore cultural meanings. First part of our research paper deal with the introduction. The second part will deal about Pushto lullabies and its explanation. The third part will deal with English lullabies. The fourth part will give a comprehensive thematic analysis of both Pushto and English lullabies and finally we will have a conclusion.

### **English Lullabies**

A lullaby is an ancient form of folklore which is characterized by its distinct role and simplicity. Lullaby plays the function of tranquilizer for the children and that is why it is a universal practice. It serves the purpose of gently guiding the children to sleep. This property of lullaby makes it more practical and aesthetic form of folklore. Similarly, each lullaby is a reflection of certain culture, tradition, norms and values, and is carrier of a certain theme. In this essay, we will analyze a few English Lullabies to understand the prominent and prevalent themes that are rooted in the English lullaby's culture. Each of these themes carries a specific context which connects it to the broader social culture. To begin with, the motif of animals stands prominent in the tradition of English Lullabies. We often come across lullabies which portray animals as peaceful and safe care givers. Likewise, in this lullaby, it is shown how animals protect their cubs from harm, shelter them with affection and provide them comforting care. The imagery drawn on the canvas of this lullaby depicts a sense of security and protection that the animals are having for their youngsters. This evokes the gentle sense of love, comfort and peace in the children as well as fosters their connection with the natural world. Moreover, no stark distinction is found between wild and domestic animals in the context of the lullaby. It places emphasis on the fact that the emotion of love, care and safety are universal. All animals, regardless of their natural habitat, take care of their children and guard them while sleeping. Similarly, we promise a child a treat or toy as a gift on a condition to close eyes,

Intending to drift the kid to the valleys of sleep.  
 What can lambkins do, all the cold night through?  
 Nestle by their woolly mother, the careful ewe.  
 What can nestlings do, in the nightly dew?  
 Sleep beneath their mother's wing, till day breaks anew.

If in field or tree, there might only be, such a soft, warm sleeping -place, Found for me!  
(Apanasyuk et al.)

Proceeding ahead, the English culture and tradition has long been affected by religion, leaving an indelible mark on the English art and literature. That is why we can find traces of religion in English folk-literature, particularly in lullabies. Lullaby is a medium through which social norms, values, beliefs and customs are delivered from generation to generation. As lullaby is the reflection of society, it also shows the historical connections of English people to the religion. Alike, this lullaby also alludes to divine beings like God and angels, showing how religion permeated in the mundane life activities of English. It is worth mentioning that in all lullabies, angels are shown as protective and caring beings. The theme of religion stresses the fact of parents' reliance on celestial beings in safeguarding their children from any harm. In short, the parental adoration, in this lullaby, has been intertwined with the religious reverence which highlights the role of religion in the intimate process of sleeping a child through sweet-talk.

Sleep, my child and peace attend thee, all through the night.  
Guardian angels God has sent thee, all through the night.  
Soft the drowsy hours creeping, Hill and dale in slumber sleeping, I, my loving vigil keeping,  
all through the night.  
Sleep, my child and peace attend thee. Soft the drowsy hours creeping, Hill and dale in  
slumber sleeping, I, my loving vigil keeping, all through the night.  
Sleep, my child and peace attend thee.  
(Apanasyuk et al.)

In addition, the concept of gift is central to the English lullabies and that is why it is frequently found in the thematic study of English lullabies. According to this tradition, parents promise gifts to the children to motivate them to sleep. In other words, the guardians assure the kids that they will be given their desirable things in the morning if they fall asleep. The gift mentioned in this lullaby, "Hush" is an eminent example. The horse, in this case, is a grand gift which facilitates the caregiver to ease the children's process of sleeping. Moreover, the mention of gifts in the lullabies is fantastic in nature which is evident from the scale of gifts promised as a reward. This gift, in fact, is a sign of happiness and serenity for the child.

Bye, don't you cry, go to sleep you little baby.  
When you wake you shall have all the pretty little horses.  
Dapples and greys, pintos and bays, all the pretty little horses.  
(Apanasyuk et al.)

Having said that, in some lullabies there is direct call to sleep. The mother invites the child to rest and peace through singing lullaby. This is signal to the child to stop his/her waking activities and gently drift into the sleep. Moreover, this call to sleep is interconnected with the concept of fatigue. When the child is tired and exhausted, the lullabies at this time facilitate the transition of child from wakefulness to sleep. So, it can be said that it is the fatigue of child which prompts mother to sing lullaby and create conducive atmosphere for the rest and

sleep of the child.  
Come to the window,  
My baby, with me,  
And look at the stars  
That shine on the sea!  
There are two little stars

That play boo-peep,  
 With two little fish  
 Far down in the deep,  
 And two little frogs cry,  
 "Neap, neap, neap".  
 I see a dear baby  
 That should be asleep.

Last but not the least, the attribute of care is generally associated with the mother parent and this culture has been reflected in English lullabies as well. Similarly, Lullabies are the vehicles through which the emotional investment of mother in the child is depicted, because mother is a figure of family which is directly involved in the process of nurturing and nourishment of baby, that is why, reference to the mother is often found in this study. Although father is the head figure of family and has prominent role in the other domains, but he does not perform any function in the direct nourishment of a child. In other words, the character of father is secondary in giving care to the child. That is the reason that we find rarely any allusion to figure of father in this study. In short words, mother is a central care giver of a family and convey solace and comfort to the child. While, being a secondary care giver, is present on the peripheral position in the English Lullabies.

Sleep little child, go to sleep,  
 Mother is here by thy bed.  
 Sleep little child, go to sleep,  
 Rest on the pillow thy head.  
 The world is silent and still,  
 The moon shines bright on the hill,  
 Then creeps past the window sill.  
 Sleep little child, go to sleep,  
 Oh sleep, go to sleep.  
 (Apanasyuke et al.)

### **Pashto lullaby**

Allaho, which is called Lori in Urdu and Lalai in Pashto language. Allaho is famous and sung all over the Khyber Pakhtunkhwa with slight variations. The mothers used to sing the sweet melodies of Pashto lullabies for their children to sleep. As the lullaby repeats the name of Allah as Allaho so consequently the genre came out with the name "Allah". It depicts the deep religious affiliations of Pushtoons with religion as the mothers lull their children by invoking the name of God. Pashto lullabies vary from other languages' lullabies in terms of themes as lullabies in other cultures often use fear or threats to quiet a child while Pashto lullabies recount the stories of father's bravery and legendary deeds of their elders. Sometimes, the mothers even share their own sorrow and curses on their enemies. In simple, by using emotional, and courageous language they remind their children to grow up, face challenges, and teach hard work. Consequently, it prepares the child for the upcoming fear, struggle, and conflict that would come in life. Here in the language of a lullaby, Allah Hu Sha refers to "sleep now" which structurally moves on with the rhythmic repeated phrase "la lo la lo" which creates sweetness and musicality in the lullaby. (Raza 64-68)

الله هو شه، الله هو  
 يوه زړې دې ده مور  
 پلار دې نشته دی په کور  
 نه مې خور شته نه مې مور

الله هو شه الله هو  
 ځما جاننه الله هو  
 ځما ځوي داسې وده دی  
 لکه پند د پتاسو

He'll return, today or maybe tomorrow.  
 Sleep, sleep, my love, sleep.  
 Lali lalo lali lalo lali lalo Allaho  
 Your cousins linger like hunters, waiting for  
 me, the whole land has turned to dust  
 around me.  
 Blood flows from my heart like a festering  
 wound.  
 May God cut them down like a field of ripe  
 Crops Sleep now, sleep now (wiping her  
 tears)  
 (Raza 64-68)

هم صحرا کوم، هم کور  
 الله هو شه، الله هو شه  
 للي للو للي للو للي للو الله هو  
 ته وده شه حُما حُان  
 مور د ستانه نه شه قربان  
 ټول کارونه مي دي وران  
 شپه او ورځ مي دي په حُان  
 الله هو شه الله هو  
 للي للو للي للو للي للو الله  
 پلار دي تلي دي په جنگ  
 بڼه تپره توره تر څنگ  
 سر به ورکاندي په ننگ  
 په وطن راغي فرنگ  
 الله هو شه الله هو  
 حُما جانه الله هو  
 پلار دي تلي په غزا  
 ډوبمنان به کړي فنا  
 نوم به پريدي په دونيا  
 نن به راشي ياصبا  
 الله هو شه الله هو  
 حُما جانه الله هو  
 للي للو للي للو للي للو الله  
 تر بوران راته په خو  
 ټول وطن بڼو راته بو  
 د زرگي نه مي ځي نو  
 خدای دي گد کړي په دی لو  
 الله هو شه الله هو

Sleep now, sleep now – My love, go to  
 sleep. My little boy is sleeping, like a heap  
 of sugar crystals. Sleep now, sleep now.  
 Your mother is all alone, your father is not  
 at home. I have no mother, no sister of my  
 own. I gather firewood from the forest and  
 tend to the house as well.

Sleep now, sleep now.

La-li la-lo la-li la-lo la-li la-lo

Sleep, my love, may your mother's life be  
 given for you.

All my tasks are in disarray, my dear, my  
 days and nights are full of torment. Sleep  
 now, sleep now.

lali lalo lali lalo lali lalo Allaho

Your father has gone to show his bravery in  
 battle, with sword and arrows strapped to  
 his back. For the sake of our homeland,  
 he'll wager his life, as foreigners have  
 invaded our land. Sleep now, sleep now.

Your father has gone to join the fight, he'll  
 vanquish the enemies, and leave a legacy in  
 this world.

Prof. M Nawaz Tahir writes which can be summarized that we all are the product of our environment. In our childhood, we all have learned and listened to these lullabies, sayings, and narratives. Its influence can be seen in our thoughts and behaviors. That is why in day-to-day matters, its applications can be seen. The children's songs consist of all those elements that can be found in their surroundings and they are interacting or have interacted with them. Children become familiar with things and the world through their songs. In the ways characters are presented in the songs the children try to adopt these characters while playing with each other. They tag themselves as lion, Bacha (king), and many more because of these songs.

(Nisaar 56-57)

A competition for lullabies was held in the magazine Pakhtoon, featuring lullabies written by women. As part of this, a woman named Syeda Qurat-ul-Ain composed a lullaby. In this piece, the Pushtoon perspective is highlighted, reflecting their positive sentiments.

Allah Ho Sha, Allah Ho Sleep now, my  
dear, sleep.  
You are the grandson of Khalid, your  
lineage traces back to Ghaznavi.  
(Then) why does your heart feel so still?  
Allah Ho Sha, Allah Ho Sleep now, sleep.  
Become a warrior on horseback, never  
turn away from the enemy.  
Drive the English from your land. Sleep  
now, sleep.  
(Raza 64-68)

الله هو شه الله هو  
ته نواسی یې د خالد  
غزنوي دې دی والد  
ولي زړه لري جامد  
الله هو شه الله هو  
ته خلمی شه د کرنګ  
له دوښمن ونه کړي څنګ  
ملک نه لري کړه فرنګ  
الله هو شه الله هو

Similarly another lullaby in Pashto folk literature is,

Allaho\_ don't come, you thieves there  
is a box full of gold  
Allaho\_ don't come, you thieves  
My child is sleeping here like a flower  
to be a spectacle  
Allaho\_ don't come, you thieves  
Don't come through the lower side  
porch but the upper side porch  
A bowl, full of money is there  
Allaho\_ go away the cat, don't come  
here O' thieves  
My child is sleeping here like a sack  
(Darmesteter 202-205)

الله هو تاسو مه راځئ غلو  
هلته يو صندوق پک دی د مصرو  
الله هو تاسو مه راځئ غلو  
خما بچی داسې اوده دی لکه گل په نندارو  
الله هو تاسو مه راځئ غلو  
په کوزه چنه مه راځئ په برې چنه رو  
هلته يو دبلې پک دی د روپو  
الله هو پښې شه پيشو دلي مه راځئ غلو  
خما بچی داسې اوده دی لکه گودي د مصرو

A fictional story is associated with a lullaby, long ago, in the era of Sikh rulers, a Sikh abducted a woman from Yousafzai (a Pushtoon tribe) to his land. A year after her brothers came to know about their sister, she was in Lahore. All of her four brothers went to Lahore in search of their sister. As they arrived there they came to know about the home of that tyrant Sikh and his son from their sister. They got very angry and unhappy when they came to know about the son. Sister saw her known brothers. The Sikh was lying on the bed unconscious because of overdrinking. Sister put her son in the cradle and started giving instructions to her brothers in the song to guide them. They followed the instructions in the song and entered the home. They collected precious things from the home, the sister applied the antimony in the son's eyes and left him in the cradle and off towards the Yousafzai tribe with their brothers. The Lullaby which has instructions is following.

doesn't come, O' thieves, on the lower  
path, come on the upper path

Taatai Zangotai\_ Both dogs inside have  
been tied through the rope

Taatai Zangotai\_inside the boxes full of  
money

Taatai Zangotai\_ beast is sleeping here,  
you come slowly

Taatai Zangotai\_ the pagon is drunken,  
he doesn't know about your arrival  
Taatai Zangotai\_If he comes to know,  
you won't escape

Taatai Zangotai\_he is a drunken pagan,  
who won't wake up by sounds  
Taatai Zangotai\_ I will leave my child  
here and won't weep for him

Taatai Zangotai (the back-and-forth  
motion of the cradle having a child)

The elements of this story and lullaby are found in different varieties of Pashto lullabies in the form of some verses merged in different lullabies.

(Darmesterer 202-205)

Mothers' songs refer to when the mothers want to refresh or want to sleep while their children sing specific songs. These songs do not follow specific rules regarding their lines and verses but consist sometimes of two, three, four, and many lines. Mothers sing Allaho for their children to sleep or to stop their cries. In Khyber Pakhtunkhwa, Allah emerged as a renowned area in the Pashto Folk Literature. Dr. Haneef Khalil, in his Urdu book, "Mukhtasar Tareekh Zaban O Adab

Pushto" writes that the purpose of these songs is to teach the children bravery and their identity of their sense of self. But as the children grew up these songs changed with the stages of their lives. For instance, the song at the time of cradle, when they grow up and play, and the time of advice to them all are different. The best song at the time of Cradle is,

Allaho lalo lalo  
Cat, don't you come from the mountain

ټاټي زنگوتي مه راځي غلو  
په كوزه لاري مه راځي په بره لاري ورو  
ټاټي زنگوتي  
دنده دواړه سپي دي هغه ترلي په نارو  
ټاټي زنگوتي  
په گرونج باندي منگي دي هغه پټ په كتورو  
ټاټي زنگوتي  
دنده پروتي دي هغه ډك په اشرفو  
ټاټي زنگوتي  
يږدلي اوده دي تاسو راشي په رورو  
ټاټي زنگوتي  
كافر شراب خوري خبر نه دي په راتلو  
ټاټي زنگوتي  
اوس كه دي خبر شي خلاص به نه شي په خوارو  
ټاټي زنگوتي  
كافر دي شراب خور نه خبريږي په نارو  
ټاټي زنگوتي  
ماشوم به دلته پرېږدم نه به ژاړم په نارو

الله هو لالو لالو  
پيشو مه راځه دغرو  
خما حوي داسي ويده دي

Like a sack of antimony

My son is sleeping here

This kind of lullaby is often associated with another type of rhyming word when the children just before sleep, and they weep, and their mothers stop their weeping to sleep them, the mothers leap over the children in such a way that the child would notice the movement of his mother and listen to her. The mother says,

My son who beat you  
It's handicapped ant, on your foot  
May the handicapped ant get blind?  
Today he did it again?  
That is why you came here while  
weeping)  
(Wafa 65-68)

چا وهلی خما خوي چا وهلی  
گود میری په پښه وهلی  
گود میری دی روند شي  
نن يي بيا وهلی  
ادي ته به ژړا راغلی

Who beat you?

### Analysis

Theme of Religion in English and Pashto cultures, both of the cultures throughout history have been influenced by religion. Leaving a significant scar on English and Pashto cultures. In English Folk literature, the theme of religion can be found, especially in the lullabies. As previously discussed it is the medium to deliver beliefs and customs from one generation to another. That is how God has been depicted in the English lullaby as a supreme loving one while the angels have been portrayed as caring agents in the English lullabies. The theme of religion in the lullabies shows the reliance of parents on sacred religious beings to shelter children from harm and fear which shows the role of religion in the sleeping of children in sweet talk. In the lullaby, lines like, "sleep, my child and peace attend thee, all the night. Guardian angels God has sent thee, all through the night", these lines invoke divine protection as the angels are considered the divine servants and messengers of God to see the individuals, particularly children keep them safe from any harm. This provides comfort to both children and parents. The repetition of the phrase "all through the night" shows that the divine force is not guarding for the moment of sleep but continues throughout the night. Furthermore, lines like, "Soft the drowsy hours creeping, Hill and Dale in slumber sleeping", depict the creation of a serene and sacred atmosphere where Nature itself comes under the watchful eyes of angels providing the best and most soothing environment for children to sleep. Moreover, "I, my loving vigil keeping, all through the night" introduces the role of the parent in the child's well-being. Here, the parent is not only a caregiver but someone who stands with divine protectors to watch over the child. The "vigil" refers to sacred duty where the parents are not only responsible for physical needs but spiritual safety as well. On the other hand, Pashto culture is highly influenced by Islam. The Islamic concept of Allah (God) and other sacred beings can be seen in the Pushto lullabies. Most of the Pushto lullabies start with the name of God like, "Allah Ho Sha Allah Ho" which means symbolically sleep now, sleep now my beloved. The Pashto lullaby repeats the name of Allah (God) so consequently, it emerges with the name of Allah; it shows the deep affiliations of Pushtoons with religion as the mothers lull their children by recalling the name of Allah. "Allah Ho" refers to "sleep now" symbolically which structurally moves on with the rhythmic repeated phrase of "la lo la lo" which gives birth to musicality in the lullaby. Furthermore, Pushtoons are well known for their bravery, with their religious affiliation with Islam they have been highly in love with sacred religious war (Jihad) against the pagans who attack their land and territory to loot or exploit their land. The history of Pshtoon's belt has been attacked by invaders again and again throughout the history. The themes of this sacred war can be seen in the Pushto lullabies. In these lines, "Your father has gone to show his bravery in the battle, with sword and arrows strapped to his back. For the sake of the homeland, he'll wager



his life, as the pagans have invaded our land”, while the father is on the battlefield the mothers shape the schema of the child for the sacred war as his father is doing. Moreover, to light the spirit of the child high while shaping the schema of the child the parents recall the great religious warrior of Islam Hazrat Khalid and the way he fought for the name of God and beheaded many on the battlefield. “You are the grandson of Khalid, your lineage traces back to Ghaznavi. (Then) why does your heart feel so still?” Furthermore, it is said in the lullaby about the West when they colonized the subcontinent and tried to attack the Pushtoon belt also, “Become a warrior on the horseback, and never turn away from your enemy. Drive the English from your land”. So all it depicts is that, both the English and Pashto lullabies carry the theme of religion but are different contextually because of the social, cultural, and political differences.

Theme of Love, the love of a mother is a stereotype all over the world from any culture, religion, or any kind of social background, the mother's Love is unmatched. That is how both the English and Pashto lullabies are highly rich with the theme of Mother's Love. The lullabies are considered not only to help the children to sleep but it is the expression of love, protection, and emotional connection between the parent and child. The lullabies reveal the ways love can be expressed through nature, divine protection, and offering comfort and peace to the child. “What can lambskins do, all the cold night through? / nestle by their woolly mother, the careful ewe.” these lines introduce the theme of maternal love, portraying the mother's Love in providing warmth and comfort in the night's cold. The “cold night” refers to fear and uncertainty which is made bearable because of the presence of the mother's protective love which gives emotional and physical shelter to the child. Similarly the line “Beneath their mother's wing, till day breaks anew” refers to the protection and love provided by the mother hen's wings just like the lambskins find warmth with their mother. In both cases, it is obvious that maternal protection is universal across the species. Furthermore, “Sleep, my child, and peace attend thee, all through the night/ Guardian angels God has sent thee”. It refers to love that is not only limited to the physical world but the love expressed here is divine which provides the child extra security. Guardian angels mean that the child is not only in the care of earthy parents but also the divine beings. Moreover, “Sleep little child, go to sleep, the mother is here by the bed” the line expresses the mother's emotional reassurance of love and care. The child is encouraged to sleep peacefully as the mother is present around, embodying unshakeable love. The soothing and loving tone of the lullaby by the mother provides a sanctuary of peace to fuel the child without any fear or anxiety. Here love acts as an antidote to the challenges of the world. Additionally, these lullabies reflect the active nature of love which requires constant attention and care. The caregiver is portrayed as a vigilant guardian. The same sentiments are echoed in the line “The world is silent and still, the moon shines bright on the hill” The moon shines bright refers to the watchful eyes of the mother even in the peaceful world, the mother continues to keep watch to envelop the child in love and care. Similarly, the theme of love can be seen in Pashto lullabies. Due to the specific context of Pashto culture, the theme of love is portrayed in the lullabies under the light of cultural values. The Pashto lullabies not only show the sacrifice, protection, and emotional turmoil but also the emotional connection of parents with their children. “Sleep now, sleep now- My love go to sleep now” vividly portrays the picture of affection and security. The repeated phrase of sleep now (Allah Ho) not only encourages the child to calm down but also emphasizes the security of the mother. The comparison of the child with “a heap of sugar crystal” depicts the sweetness and purity in the eyes of a mother. Furthermore, the idea of sacrifice emerges in the lullaby as the mother's life is full of “torment” as she says, “All my tasks are in disarray, my dear, my days and nights are full of torment” Besides these challenges her love for the child is constant as she says, “May your mother's life be given for you” reflects the powerful testament of love for the child where she sacrifices her life for the child which reflects the unconditional love of mother. The mother speaks regarding her duty of collecting

firewood in the forest despite this hardship, she continues her love for the child. The sacrifice she makes is not just physical but emotional as she struggles with daily life as her husband is not at home. Another significant aspect is the absence of a father as the mother acknowledges that he is showing bravery on the battlefield against the invaders portraying the love of a father for a larger good it shows the love of a father for family and homeland. Even though the father is absent his love for the family is still constant as he fights against the invaders for his homeland in order to provide a secure land for his family. The mother's Love for her child in the lullaby is the symbol of continuity. Despite the uncertainty of life and war the love of Mother is constant. Additionally, the mother compares the child with the antimony as she says, "Cat, don't come from the mountain/ my son is sleeping here like a sack of antimony". When the child weeps while sleeping he tries to stop his cry by singing in a love tone, "Who beat you? /My son, who beat you?/It a handicapped ant on your foot/May the handicapped ant get blind/ that's why you came here while weeping"

As it is known that lullabies, apart from the function of soothing children, reflect culture and tradition of a particular society. That is why the theme of nationalism and colonialism is also prevalent in Pashto and English lullabies. The attributes of bravery, courage and pride are central to Pushto culture which can be seen in the fore stated lullabies. On the contrary, English lullabies paint a peaceful picture of English culture, but this peace and prosperity is achieved at the expense of colonial expeditions. This portion will shed light on how the theme of nationalism and colonialism is being reflected in the Pashto and English lullabies. Nationalism is one of the most prominent features of Pushtoon society. Pushtoon people carry the strong emotions for their homeland and can go to any length to defend and protect their soil from the foreign forces. This national tendencies can be seen in the Pushto lullabies. For example, "Your father has gone to show his bravery in battle, with sword and arrows strapped to his back. For the sake of our homeland, he'll wager his life, as foreigners have invaded our land. Sleep now, sleep now," The mother is trying to sooth and calm the baby that your father has gone to protect our land, emphasizing the Pushtoons fight for freedom. The mother, in fact, is ensuring the child that your father is fighting for a sacred and noble cause. It is worthy to mention that mothers sing lullabies; which contain the theme of bravery and gallantry; in Pashto, intending to pass these traits to their children. So, it can be stated that the theme of nationalism is pervasive in Pashto lullabies which have historical significance. Similarly, the double duty of women during the struggle for freedom also depicts the strong feelings of Pushtoons for nationalism. The mother would perform the tasks of the father as well whenever he would go for war against English colonizers. "I gather firewood from the forest and tend to the house as well," This show the extra burden of responsibility on women in the hard times. This clearly illustrates that the mother would endure hardships just for the sake of securing the home from the invaders. It is vivid from the history of how colonizers invaded the subcontinent and robbed the locals of their resources. Amid this situation, the Pushtoon nation stood for their liberty and waged war against the colonizers. This intrusion into the Pushtoon land is demonstrated in Pashto lullabies. For instance, the lines, "For the sake of our homeland, he'll wager his life, as foreigners have invaded our land," highlight the fight against colonial powers. The mother is reassuring the child that your father will sacrifice his life, if necessary, to drive the colonizers out from the homeland. Similarly, this also shows the devotion and dedication of the Pushtoon nation to their cause of freedom.

Conversely, the English lullabies are tuned with happiness, calmness and serenity. "When you wake you shall have all the pretty little horses. Dapples and greys, pintos and bays," The cheerful and prosperous society of English is evident from these lines. The promises the mother is making to the child about the luxury toys mirror the wealth and abundance of English society.

But this wealth was accumulated at the cost of the colonized nations. The resources and minerals of these nations were exploited and sent back to the English state. So, therefore, the contentment and peace prevalent in English society is dominant in the English lullabies. Pashto lullabies focus on the liberty and freedom of their nation against the colonizers who robbed their resources. Therefore, these lullabies are woven with the sense of pride and bravery and communicate the value of sacrifice and struggle for the sake of their homeland. Additionally, it also paints the picture of insecurity and urgency which had gripped the Pushto society at the time of colonialism; and, the mother would try to perform household chores as well as sooth the child. Contrary to this picture, a blessed picture is drawn on the canvas of English lullabies. This prosperity and peace of English society stemmed from the material wealth sucked from the land of the colonized nations. In a nutshell, the children of Pushtoons, the colonized nation, are being taught bravery and pride to defend the homeland and restore peace and security, while the children of English are being amused with the promises of abundant toys. The motif of animals stands prominent in the tradition of English Lullabies. We often come across lullabies which portray animals as peaceful and safe care givers. Likewise, in this lullaby, it is shown how animals protect their cubs from harm, shelter them with affection and provide them comforting care. The imagery drawn on the canvas of this lullaby depicts a sense of security and protection that the animals are having for their youngsters. This evokes the gentle sense of love, comfort and peace in the children as well as fosters their connection with the natural world. Moreover, no stark distinction is found between wild and domestic animals in the context of the lullaby. It places emphasis on the fact that the emotion of love, care and safety are universal. All animals, regardless of their natural habitat, take care of their children and guard them while sleeping. Similarly, we promise a child a treat or toy as a gift on a condition

to close eyes, intending to drift the kid to the valleys of sleep.  
 What can lambkins do, all the cold night through?  
 Nestle by their woolly mother, the careful ewe.  
 What can nestlings do, in the nightly dew?  
 Sleep beneath their mother's wing, till day breaks a new.  
 If in field or tree,  
 There might only be,  
 Such a soft, warm sleeping place, Found for me!

The English culture and tradition has long been affected by religion, leaving an indelible mark on the English art and literature. That is why we can find traces of religion in English folk-literature, particularly lullabies. Lullaby is a medium through which social norms, values, beliefs and customs are delivered from generation to generation. As lullaby is the reflection of society, it also shows the historical connections of English people to the religion. Alike, this lullaby also alludes to divine beings like God and angels, showing how religion permeated in the mundane life activities of English. It is worth mentioning that in all lullabies, angels are shown as protective and caring beings. The theme of religion stresses the fact of parents' reliance on celestial beings in safeguarding their children from any harm. In short, the parental adoration, in this lullaby, has been intertwined with the religious reverence which highlights the role of religion in the intimate process of sleeping a child through sweet-talk.

Sleep, my child and peace attend thee, all through the night.  
 Guardian angels God has sent thee, all through the night.  
 Soft the drowsy hours creeping,  
 Hill and dale in slumber sleeping,  
 I, my loving vigil keeping,

All through the night.  
Sleep, my child and peace attend thee. Soft the drowsy hours creeping,  
Hill and dale in slumber sleeping,  
I, my loving vigil keeping,  
All through the night.  
Sleep, my child and peace attend thee.

Pushtun, Pukhtun, or Pathan nation is considered a brave nation in the world. Maybe the reason behind this claim is that they resisted strongly to Alexander the Great in the third century BC, particularly in areas like Swat, and they resisted Mughal expansion in the form of a leader known as Sher Shah Suri. Although lullabies are told to make children sleep, they also serve as a treasure of knowledge for children. Different cultures have various lessons that include information about folk culture, knowledge, and heroes' stories. Stories of the bravery of their heroes on the battlefield are told to make children brave and ready to fight with enemies anytime. While comparing Pushto lullabies, where we can find several references to courage and bravery, to English lullabies, where the main focus is on soothing and nurturing not on bravery or heroic stories. Here is a Pushto lullaby where the child has been said that his father is not at home and went for battle:

Your father has gone to show his bravery  
In battle, with sword and arrows strapped  
To his back. For the sake of our homeland,  
He'll wager his life, as foreigners have  
Invaded our land. Sleep now, sleep now.  
Your father has gone to join the fight, he'll  
Vanquish the enemies, and leave a legacy In this world.  
He'll return, today or maybe tomorrow.  
Sleep, sleep, my love, sleep.  
Lali lalo lali lalo lali lalo Allaho  
(English translation of Pushto lullaby)

We have seen that, on the one hand, the enemy has attacked the region, and a father has gone to the battlefield to fight for his family and people, and on the other hand, a mother is telling her child about the valor of the child's father. In one lullaby given below,

Allah Ho Sha, Allah Ho Sleep now,  
My dear, sleep.  
You are the grandson of Khalid, your  
Lineage traces back to Ghaznavi.  
(Then) why does your heart feel so still?  
Allah Ho Sha, Allah Ho Sleep now, sleep.  
Become a warrior on horseback, never  
Turn away from the enemy.  
Drive the English from your land.  
Sleep now, sleep.

Stories of the great Pushtoon warriors are told to make children aware of the historic achievements of their heroes in the past, in which other mentions that you are the grandson of Khalid, your lineage traces back to Ghaznavi hen why your fears does from the enemies. Rise and push backward the English from the region. In lullaby the word "firang" translated as

Englishmen for European people, is noteworthy, because it carries several meanings. This term symbolizes foreign rule during the colonial period, it could embody the process of “othering” differentiating the local Pushtoon identity from the colonizers, and it could also generate a sense of resistance. As we have pointed out most Pashto lullabies are told to raise the emotions of bravery and courage to fight against the enemies and make them warriors, but, coming towards the English lullabies we did not find such elements. Their main focus is on tranquilizing and nourishing a child. English people are more concerned about protection and comfort for children. They are told to invoke a sense of protection in a child’s mind, as in lullaby:  
What can nestlings do, in the nightly dew?

Sleep beneath their mother’s wing, till day breaks anew.

In English lullabies, the religious elements are also used for this purpose, like we see in a lullaby,

Sleep, my child, and peace attend thee, all through the night.

Guardian angels God has sent thee, all through the night.

Some other elements that are found in English lullabies are promising gifts, animals, and night. There are maybe many reasons why English lullabies have no such elements of heroism and chivalry, like; their goal is often to carry comfort, mostly English lullabies were written in urban environments far away from combat, to express nurturing and protection, they convey theme of love and care. On the contrary to this, Pushto lullabies are full of heroic folktales and stories of battles.

There are two genders depicted mostly in both English and Pashto lullabies; father and mother. Mostly, lullabies are told by the mother or in some cases by caregivers. Through it, the mother shows her love towards her baby as it acts as a bridge between a mother and her child. The mother has been shown as a caregiver and the only protector of her infant because of the absence of his father. The power of women is shown while saying that, “I gather firewood from the forest and tend to the house as well” in the lullaby given below.

Your mother is all alone,

Your father is not

At home. I have no mother, no sister of my own.

I gather firewood from the forest

And tend to the house as well.

Similarly in one lullaby mother protects her child from the thieves. Like in lullaby:

Allaho\_ don't come, you thieves there

Is a box full of gold?

Allaho\_ don't come, you thieves

My child is sleeping here like a flower to

Be a spectacle

Allaho\_ don't come, you thieves

While the father has gone outside for battle, the mother has to do all the work alone; she cares for her children, and she used to go and collect wood for fire. Similarly in English lullabies, we find that the mother is shown as the only protector of her child, like in lullaby:

Nestle by their woolly mother, the careful ewe.

What can nestlings do, in the nightly dew?

Sleep beneath their mother’s wing, till day breaks anew.

In another one, it is stated that:

Sleep little child, go to sleep,  
Mother is here by thy bed.

Next is the lovely relationship between a mother and a child. In English lullabies, we see that the mother feels it her responsibility to keep an eye on her child as has been said in a lullaby  
Hill and dale in slumber sleeping,  
I, my loving vigil-keeping,  
Sometimes the mother expresses her love by promising some gifts if the child sleeps soon like:  
When you wake you shall have  
All the pretty little horses.  
Dapples and greys, pintos and bays,  
All the pretty little horses.

The same elements we found in Pashtu lullabies, in one lullaby mother is comparing her child to a pile of sugar crystals by saying "My little boy is sleeping, like a heap of sugar crystals." In another lullaby, mother says "Sleep, my love, may your mother's life be given for you." In Pashtu lullabies, the woman is also shown as having a strong body, working hard inside the home as well as outside. Her torments and bunch of works to do are shown in a lullaby:

Your mother is all alone, your father is not home  
Sleep, my love

All my tasks are in disarray, my dear,  
My days and nights are full of torment.

Now coming toward father. In English lullabies, we don't find any place where a father has been mentioned. The reason is, as it has been mentioned above, that most English people say lullabies to put children to sleep, to soothe and nourish them, and to create a calm environment by singing a lullaby. But in Pashto lullabies father is often mentioned. His stories of bravery and courage are told to show his strength. Like in a lullaby given below, it has been told that father has gone to battle field to show his bravery:

Your father has gone to show his bravery in battle,  
With sword and arrows strapped to his back

In another lullaby, it is said that father has gone for fight and will defeat the enemies:

Your father has gone to join the fight,  
He'll vanquish the enemies, and leave a legacy

We have seen in the above discussion that in Pashto lullabies stories of great heroes and their achievements are told to make a child aware of his cultural history while English lullabies are mainly told to soothe a child and put him to sleep. Further we discussed how genders like mother and father are shown in both English and Pashto lullabies. The mother has been mentioned in for her protection and caring as well as for her hard work. And father has been only the part of Pashto lullaby in which his achievements and bravery against the enemies are told to child so that he learns about his father and grown up like him.

## Conclusion

Among all human relations, the mother-baby relationship is the most gorgeous and holist. Lullaby, a multi-functional song, also acts as a bridge on which love travels from mother to her child. Every culture shows lullaby in various forms and language for multi-purposes. Analyzing lullaby of English, a global language, and Pushto, which has 60-65 million speakers with the majority of speakers in Afghanistan and Pakistan, what gave us during research is a unique comparison thematic similarities and differences of both English and Pushto literatures. We find that the "father" is firmly missed in English lullaby, but in Pushto lullabies, the bravery and legendary deeds of the fathers are mentioned very beautifully. English people are chill and they

just want to make their child sleep through lullaby. But in Pushto, it has a purpose to prepare the child for the upcoming fear, struggle, and conflict that he would face in life. English land has been shown as cheerful and in a state of rest, while Pushtoon are fighting for their land to push the invaders or colonizers back from their land. Animals in English lullabies are shown as peaceful and safe care givers as well as angels are attributed with the same jobs, but in Pashto such references of animals are made/told to scare the child to sleep. Analyzing all these similarities and differences in the themes of both English and Pushto lullabies shows how beautifully we can compare different cultures so to make people aware of each other's cultures and make them able to live according to that culture. Our purpose was to make a way clear for more research to be done on various cultures and societies so to foster understanding and unity among all cultures.

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