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Turkman Carpets, Music and Folklore

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The people and nation of Central Asia: Turkmans live in the north of Afghanistan and the east of the Caspian sea and at some parts of Turkmenistan and Uzbekistan.Iranian Turkmans live in the north east of Iran in Turkman Sahra.They have a special, rich and indigenous culture.

There are many fables and beliefs on the making of Turkman carpets. Here we recall the tale of "Agh-Morad"[3].
Most of the designs used in the "Pazirik"[4] carpet are quite similar to those of Turkman.
Turkman carpets are weaved by women in a way that differentiate them from other carpets.
Up to 25 colors are being used with approximately 40 designs.
Turkman carpets resemble paintings of the museums and royal castles.
The raw materials used to weave Turkman carpets are wool, fluff, cotton and thread.
The weaving tools are hackle, small knife, scissors and Anavich.
Today there are two types of carpets in Turkman Sahra: Satligh (for business) and Tootligh (for own use).
Another important aspect contributing nation's cultural heritage is turkman music which is reminiscent of the people's old traditions and sensational epics, which they singin bitter sweet sorrows and joyous way.
This article discusses about the history of Turkman music and the position of the Bakhshies in Turkman Sahra (the desert of Turkman) and their way of living.
Turkman music comprises affectionate, serenading, epic and warlike, festive and ceremony. In view of its style of performance, Turkman music is either, instrumental, vocal or instrumental-vocal. It is also known as field or mountainside music according to its geographical location.

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The common musical divisions of Turkman are Mokhammas (pentagonal), Navayee, Ghe're'ghler and Tashnid or Tajnis.
With approximately 500 Maghams (tunes)
In Turkman music Turkman's musical instruments are Dotar, Ney (pipe), Kamancheh (violin-like instrument resting on the ground during performance) and Zanboorak (crossbow).
There are people called Porkhan who use music in their medical practices.
The fables and folklore of the Turkman people also play Iran's cultural heritage and reflect the depth of their attitudes, thoughts and ideals and even their way of living.
The main part of Turkman folklore is made up of oral literature which includes:
-Laleh (a lyric sung by Turkman girls)
-Artaki and tales
-Ataladi Souzi (proverbs)
-Zekr (sonnets and the dagger dance)
One of the most important Turkman fables is a tale about their ancestors in which a man named Yafes is introduced as the great ancestor of the Turk and Turkman people.
According to folklore the people of Turkman originated from 24 tribes, each of them had a special symbol like eagle, falcon and so on.
Among them three are in Iran: Tekkeh, Yamout and Googlang.
Turkman people believe in lucky and unlucky days. There is a well-known story called "Agh Pamegh" in this regard.

Key Words: **Turkman carpet, wool, fluff, hackle, small knife, music, Turkman, Bakhshi, Navayee, Mokhammas, Magham (tune), folklore, Turkman, Laleh, tale, Ataladi, Zekr**

Introduction

Various research and evidence on the history of Iran's first carpets indicate that the Mongolian invaders or the Turks from Central Asia were the first to introduce carpets to the world.

In 1949 a number of archeologists from the former Soviet Union discovered carpets from several frozen graves belonging to the Sekian kings in an area called "Pazirik" in the Siberian region. This small carpet known as the world's oldest carpet is currently kept in the Armitage Museum.

Today, archaeologist refer it as the Pazirik carpet and believe it to be Turkman for most of its designs are similar to that of Turkman carpets.

There are other carpets beside Pazirik which are kept in various museums worldwide. One Turkman carpet is kept in the Leningrad Museum in Saint Petersburg and another in England. These two carpets do not have similar designs and structure. The carpet in the Leningrad Museum is up to 2700-3000 years old. Its designs indicate the people's belief at the time of Oqouz-Khan.

There are many fables on the making of Turkman carpets, following is one:

There was once a shepherd named "Agh-Morad" and a bird called "Lachin-Ghooch". Everyday the shepherd gave a handful of sheep's wool to his bird. The bird, when flying over the villages and towns arrived on top of a house where there lived a beautiful girl named "Gol-Jahan". Everyday the bird would throw some wool in the bower of the house. After a while Gol-Jahan weaved a bag with the wool she had collected and

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tied it to the bird's feet. The bird flew with the bag to Agh-Morad. After seeing the bag, Agh-Morad thought with himself: "It seems that the wool is useful". So he became more curious and followed the bird to Gol-Jahan's home. When he saw her, Agh-Morad fell in love with Gol-Jahan. Meanwhile one day when the prince was passing by that way, he too fell in love with Gol-Jahan. When the girl refused his love the prince threw her in prison. Agh-Morad continued to send her wool. Gol-Jahan, instead of grieving in prison turned the wool into thread, warped it and weaved it from the prison's bars. The prince was astonished by Gol-Jahan's endeavor and high morale and ordered his soldiers to kill anyone or anything that would approach her cell. When they saw Agh-Morad's bird above the prison the guards shot at it. The shepherd's bird fell on Gol-Jahan's carpet from the window of the prison, its blood coloring the whole place.

Gol-Jahan had beautifully weaved 365 days (known as "Barmaghgol") with her fingers on the margins of the carpet, 52 weeks of the year on the carpet's big margin as well as a figure of a bow and arrow colored black and white which represented good and evil. She had divided the carpet's main design into four parts. Each part, representing a season of the year, was made up of three birds as a sign of the three months of each season and symbolizing Lachin-Ghooch (the bird who gave her life and was shot dead by the guards' black arrows). Gol-Jahan gathered all these designs in a carpet named "Marygol". When the king caught sight of Gol-Jahan's artful work and heard her story he pitied the girl and agreed on her marriage with Agh-Morad.

Gol-Jahan's inventive colors and designs passed on to Turkman women generation after generation. Regardless of the truth the fable helps discover the secret behind each design and its relation with the spiritual and superficial life of the Turkman people.

Characteristics of Turkman carpets

Among all carpets, Turkman carpets are easily recognizable from designs weaved in their geometrical background. These designs indicate a unique style and show the various customs and traditions of different Turkman tribes. The similar characterishics in the designs of various carpets belonging to different Turkman tribes indicate their common roots while the differences show the tribes' various characteristics according to their geographical position. Turkman carpets have intermingled with the people's everyday life to the extent that the carpets used inside an "Ooy" (home) tell the history of its household. Young girls weave carpets with the help of their mothers and sisters. They sit before carpet staffs for hours weaving designs with all their heart on carpets that often become a part of their trousseau.

Traditionally Turkman women have been in charge of weaving and performing house chores. According to customs if a girl failed to weave carpets for her own home she would be a cause of disgrace for the tribe.

These women learned all the designs all the fables and stories from their grandmothers and put them on carpets. Until several years ago none of these women used plans or tables for carpet-

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weaving, rather they created shapes in their minds, combined colors and put these images on the carpet. In fact they were inspired from the life around them and from their way of living.

The weaver, with her inventive mind selected shapes and elements which were considered holy or valuable and illustrated them in a stylized and completely symmetrical way on the carpet.

One of the characteristics of the Turkman carpet is its flat structure made up of one kind of woof. The number of colors used to weave Turkman carpets is another characteristic which according to computerized designs reaches a total of 25 dyes. Estimates from the Jihad Sazandegi(constructing) Organization show that up to 40 designs are produced and weaved in Turkman carpets.

Significance of Turkman carpets

The significance of Turkman carpets is not just dependant on their use as rugs. Today hand-weaved carpets have a special position as a work of art around the world in view of the development and progress of the carpet industry and its various productions. Hand-weaved carpets are no more used as rugs but are hung in museums and castles as well as private homes, like beautiful paintings. The carpet industry, if taken further into account can play an effective role on improving the country's economy as well as creating further job opportunities.

Production of Turkman carpets

In order to produce a carpet a number of raw materials are needed such as wool, fluff, cotton and thread. Previously the raw materials needed to weave a carpet were obtained by members of the family. Each spring and autumn the sheep were sheared and wool was prepared for carpet-weaving. The wool obtained in spring is the shiniest, softest and firmest kind, producing that soft, delicate and firm rugs. This is why Turkman girls always tried to use this wool in weaving carpets for their trousseau.

The wool gathered in autumn on the other hand is not as soft rather rough and coarse. As a result it is less flexible and ends up in rougher carpets.

The carpets weaved with fluff are soft and smooth and of higher value. Fluff is used in most Turkman carpets. The Turkman people obtain fluff from the armpit and breast of sheep.

Special tools are used to weave Turkman carpets which are slightly different in view of their method of production among various Turkman tribes. These tools include hackle, small knife, scissors and Anavich.

Hackle is a metal tool that looks like a brush with a wooden handle. Its parallel teeth, with little width, join the carpet's warps on the wooden handle. After a row of knots is weaved and a layer of woof is passed over it they hit the hackle in the spaces between the warps in order to tighten the woof on the warps and the row of knots.

The small knife, known as "Kaser" is a metal instrument with a wooden handle used to cut the thread that is knotted on the warp.

Scissors known as "Senni" are used to cut long fluffs from the carpet's surface.

Anavich is used to even out the carpet's width. With the help of this tool they attach the corner of

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the carpet to the staff in order to prevent it from being bent or curved.

Turkman women use two kinds of knots in weaving carpets: Persian and Turkish. In fact knots are very important in creating the carpet's design. Knots are small strings of wool or silk that twist among two warps in a loop.

After preparing wool and other raw materials the Turkman people start weaving their carpets. In order to prepare the sheared wool they spread it in an open space dividing the wool into long, short, dark and light groups. Longer wool is used for warping while shorter ones are used for weaving. The separated wool is washed and after drying brushed with a tool known as "Yoondaragh" that holds a wooden or metal stand. Three to four brushed wools are then rolled into a tube known as "Soumeg". The wool is then spun with a simple spindle and the thread turned into a skein and colored. The colors used in Turkman carpets are ready-made in market which are:

Red (Narenj), navy blue (Googh), black (Ghara), white (Agh) and orange (Sari).

In order to color the thread they divide the skeins in view of the carpet's various colors. As red is the main color used in the carpet's background ½ to ¾ of the skeins are colored red. Then the carpet's staff is set horizontally on the floor. The staff is made up of two vertical poles called "Ghorama" and two horizontal poles named "Keslik" that fit inside the keys of the Ghorama. Thus after setting up this framework they start warping the thread and performing other complementary stages of the work.

This was a brief description of the method used to produce Turkman carpets, one that requires endless patience and effort.

Two important expressions in Turkman carpet-making

Today two types of carpets are weaved in Turkman Sahra. If a carpet is produced formarket is called "Satligh"1 (for sale). But if it belongs to a girl's trousseau or is meant to be used at home then it is called "Tootligh"2 (for keep).

In Turkman Sahra, Satligh is weaved more often than Tootligh in order to resolve part of the family's financial difficulties. Presently in the "Agh Ghola" regions big carpets stretching to 12 meters are weaved in 35-60 days by five weavers regardless of the carpets' type and design. This period is different for Satligh and Tootligh carpets. If the carpet is Tootligh then more attention and care is required to weave it and consequently the process will take more time. But if the carpet is Satligh and meant for sale then it requires lesser time. In these occasions weavers try to complete the carpet as soon as possible and in the least time. However this period is not alike in different regions. For example among the Turkman people in Bojnourd weaving a big carpet takes several months. In order to weave a Satligh carpet often a capitalist with a broker produce the carpet's raw materials and deliver it to a woman skilled in weaving. The woman immediately picks several girls to weave the carpet and offers them at least 5000 tomans for wages. After complation, the carpet is then delivered to the capitelist who pays

1. Turkman Woman/Mousa Jorjani/1380/P79
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the woman separately.

But if the carpet is Tootligh (that is a carpet meant for keeping or one for a girl's trousseau) a different process is carried out. This time a skilled woman weaves the carpet with the help of young girls. Thus if a woman has daughter who would be married in the future she will attempt to weave carpets for their trousseau at a proper time regardless of their age.

This carpet might take 50 days to weave. During this time the owner of the carpet prepares the weavers' food and performs chores around the house while carefully supervising the process of carpet-making. The girl also participates in weaving the carpet from morning to late night until it is finished.

Thus Turkman carpets and rugs are a sign of the people's past lives and history and at the same time show the spiritual relation between two generations. And this history is simply put to stake in markets. Indeed these weavers should be praised and respected for their artful works. For when we take a careful glance at the contexts of these works regardless of their size and structure and the original Turkman tribe that they belong to, we encounter in them a special and consistent rhythm. Their curved lines indicate the inner feelings of girls and women who lived in central Asia thousands of years ago expressing the events of their lives and the Turkman history with a simple play of the fingers. Thus each and every curved line in the carpets' designs is a sign of the boiling stream of their lives. In order to perceive them great care and study is required.

Introduction to Turkman Music

Music is one of the worthiest aspects of cultural heritage of a nation that is symbolized form to express man's feelings and knowledge where one's views and mental beliefs are displayed in the form of a series of rhythmic and harmonic sounds and tunes.

Turkman music and songs perfectly express the people's enthusiasm and interest and belong to Iran's specific Turkman lands. This music is reminiscent of old traditions, voices bitter and sweet sorrows and pleasures and the people's sensational epics. Turkman music, like that of other nations, is rooted in the people's beliefs and ideas and inspires from their principles and ideals.

In order to study this phenomenon one should make use of human sciences, music anthropology in particularly. This scientific branch studies the methods used to create, form and develop musical tunes in better words it studies the methods used to create themes, melodies, rhythms and finally music composition. Other issues such as musical instruments, types of music and the effect of music in work and life, traditions and ceremonies are also studied in the mentioned branch.

Turkman music is of great value among its natives. On the Turkman's fondness toward their music, Ospeniski, a 20th century researcher and musician from the former Soviet Union has said1: "Among the various nations of Mid-Asia it was only Turkman music that absorbed its people from the beginnings of the night to dawn."

The Turkman's devotion and respect to their music has undergone changes in the course of

1. Research on Turkman music/Ja'far Mazinani/1379/P13

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history due to many ups and down in theirlivez. Their youth especially in the recent years have tended more toward their late music. The root causes of this issue are the lack of educational classes on music for the youth, the little support given to Turkman musicians from governmental organizations and the influence of the western cultural invasion carried out via various means.

History

Turkman music is simple and unpretentious, originated from nature, the beliefs and ideas of the Bakhshies and the inventive poets of Turkman.

Makhtoomgholi Pesaranhi, Meskin Ghelich, Molla-nafas, Zalili and etc were the narrators of victorious, combative and humble nation expressing their traditions and customs, ideals, problems and wars in the form of poems and music.

In the Turkman language the singers of lyrical music are called Bakhshi, that has several meanings. “At the time of the Ooyghors, Bakhshi was a person who could read Ooyghorian writing or in the Chinese language, Bakhshi, originated from the word [Pakshi], referred to a master or one with a pleasing state.”1

Some believe the word Bakhshi has an Arian origin meaning segregating and bestowing while others think it is a Mongolian word.

The Bakhshi gets his lyrics from his past, narrate life with the Turkman, i.e. his childhood when he went to sleep with his mother’s lullaby, his youth when his sisters chanted a chorus while weaving carpets. He has has been listening for years to the loving tune of dotar from his father and the other Turkman in evening gatherings. Now it’s he who plays for the people and sings about their pleasures and sorrows.

Lyrics along with music cause enthusiasm among the people and make them ready for defense or in festive ceremonies like weddings lighten their heart with hope and life. For the verses of well-known poets like Makhtoomgholi, Faranehi, Mollanafas and Kamineh are full of wisdom and philosophy and epic stories about the life of heroes who fought for truth and justice.

Today Turkman music has maintained its real identity in the course of history despite ups and downs. On the issue of musical instruments and the history of Turkman songs the following information was obtained from travelers’ records:

In the late sixth and early seventh century-(the late Sassanid dynasty)-a number of performers from Samarghand, Bokhara, Khashmar and Toorfan were engaged in the Chinese court. They took with themselves to China Turkman performers called “Kousha” or “Ghousha” and Turkman Barbat (harp, barbiot, barbitous in Greek, pipeh in Chinese).

The Bakhshies were and currently are the enthusiastic narrators of popular tales and songs among the Turkman nation as they own the people’s oral literature.

The Bakhshies, apart from singing and playing have played an effective role in disseminating Turkman’s history, epics and spiritual culture in other words its unwritten history and literature at a time when no written source existed. The Turkman

1. Documentation schedule of traditional arts in Gonbad Kavous/Mohammad-Karim Mottaghi/Gorgan/1381/P129

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people have heard precious aspects of their history from one generation to the other through the tunes of the Bakhshies' dotars.

Position of Bakhshies among Turkman settlers, their way of living

The Bakhshies' sweet voice, their familiarity with the tricks and secrets of tunes and their skill in performing music makes the people interesting listening to the musical tunes and enjoy it in complete silence while sitting around the players. These are some of the causes that led to the success and common agreeability of the Bakhshies.

The Bakhshies pursue a goal through their performances. In fact they do not simply intend to sing amusing verses to create seeming joy among them rather they are after moments which would help themselves and the people around them perceive portions of the messages that lie behind the verses they sing.

A Bakhshi, with his song and music reveals the history of his nation one that is reminiscent of the foreigners' numerous attacks and aggressions toward the Turkman lands. And this highlights that why Turkman music is more sorrow than joyful. However, although a Bakhshi does not sing joyfully his words are full of pride. His mournful cries (known as Jogh Jogh) recall the prideful sorrow of the nation. This sweet pride is so beautiful and pleasing to the Turkmans' hearts that they consider it a complementary for their joys.

Turkman music has lived on in wedding ceremonies and this shows the special quality and complicatedness of Turkman culture and tradition.

When a Bakhshi starts to sing, blood shoots to his face to an extent that he cannot be recognized anymore. Bakhshies, when singing let out a special voice from their throat that is similar to their prideful cries. This sound is called "Jogh Jogh" and it seems that a singer's art lies in his artful skill in voicing these cries.

Bakhshies have specific talents that differentiate them from other performers. Coordination between song and rhythm, the art of combining verse and music, proficiency in rhythm and its rules, the instant change of rhythms, power of leadership and perfect skill in playing the dotar with a precise technique of the fingers have led Bakhshies to perform music artistically while attracting the listeners' praise.

Among the Turkman people, music performers and Bakhshies were those with a higher role in society. They influenced various groups of the community either mentally or substantially for they were born within the same people and had felt their sufferings and problems. In fact the Bakhshies, as a popular and influential force in society encouraged goodness among the people and guided them toward humanitarianism.

Various types of Turkman music

Turkman music, in view of its influential and communicative role comprises of the following categories:

Affectionate Music

This music expresses affectionate feelings and desires in the form of a song with a sorrowful rhythm. It is mostly used in mothers' lullabies for their children, known as "Hoodi" among the

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Turkman people. These lullabies are full of motherly affection and feeling and voice mothers' wishes and desires for their children.

Serenading Music

In this type of music the singer expresses his love for a beloved and cries of the sufferings caused by the departure of his sweetheart. This music is performed in either of the following forms:

1-Laleh-Khani: Laleh is sung by young girls where one girl plays the Zanboorak (a well-known Turkman musical instrument) while another sings with the tune of music.

2-Choupani-Khani (shepherd's song): In this form of serenading music several young shepherds sing about the hardships of life and the sufferings caused, by departure of their sweethearts'.

Epic-Warlike Music

These songs recount the courageous acts of national heroes and champions namely Kooroghli. The music is performed through narration at times encouraging social movements against brutality and aggression.

Festive Music

This music is performed in merry ceremonies like weddings where the Bakhshies bring joy to the people by playing dotar and kamancheh.

Ceremonial Music

This music is performed during special ceremonies where issues related to between man and God, and other spiritual concepts and the harmonious world are expressed. Ceremonial music is performed in four ways that are each used in special occasions i.e. Moloudi-Khani (birthday anniversary songs), Nowheh-Khani (mourning songs), Zekr-Khani (praising songs) and Por-Khani.

Methods and forms for performing Turkman music

Turkman music is performed in the following three ways:

Instrumental

In the instrumental method dotar is played in the Porkhani ceremony.

Vocal

This type of performance includes Moloudi-Khani (birthday anniversary songs), Nowheh-Khani (mourning songs) and Hoodi (lullaby).

Instrumental-Vocal

This method is the most common way of performing Turkman music and includes Naghl-Khani (narration), Shab-Khani (night singing), Choupani-Khani (shepherd's song), Laleh-Khani and Ghazal-Khani (sonnet singing).

Turkman style of performance in view of geographical position

Field Music

This style of music has a gentle rhythm and an inner melody.

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Mountainside Music

This type of music has a stronger and faster rhythm and sounds like yelling.

Common musical divisions of Turkman music

Turkman music comprises of four main divisions and four prominent styles. Today approximately 500 well-known tunes are performed within these four divisions and styles. which are:

1-Mokhammas (pentagonal)

2-Navayee

3-Ghe're'ghler

4-Tashnid or Tajnis

In each division hundreds of Maghams (tunes) are played. In order to learn and play the dotar, the beginner first start from the "Moukhammas" division. However the player should be in touch with the instrument's spiritual charm so as to learn to play dotar basically and accurately. Thus he needs a spiritual belief for success. Besides this issue, understanding music is also of prime significance which is attained through further accurate listening to musical performances.

Turkman music has two groups of Maghams (tunes): "Khalgh Moughami" (popular tunes) and "Houman Moughami" (court tunes). These tunes as evident from their names were two different types of music. Popular tunes are derived from the people with a rich and deep context. But court tunes were made to laud and praise Khans (tribal chiefs), Beiks (lords or princes) and other great people. These tunes were more independent on personal interests and have eliminated years ago.

Popular tunes are divided into various groups including epic, historical, erotic, mystical and naturalistic.

The common styles of music used to play the dotar in Turkman Sahra are numerous These styles are exactly in accordance with the environmental status of the region, the geographical divisions of the land and the social, economic and cultural situation of the tribe. These aspects have led to the formation of various styles namely "Akhal", "Mary", "Saloor", "Sarigh", "Chavde'er", "Yamootgoogelan", "Arghach" and "Damana".

There is also another division known as "Khiveh-youli", "Mary-youli", "Damana" or "Arghach-youli" and "Gorgon-youli".

Generally in all or most Turkman music the tunes first begin with a low tone, are always loud through the middle and become as quite as the start towards the end. The splendor of the musical performance, the motive behind its creation and an excellent and correct performance has always attracted listeners.

Maghams (tunes) of Turkman music

Great Turkman music is known as "Magham" (tune). There are approximately 500 Turkman tunes each with a specific style and tune that express an event or story either small or big. Several of them are made for vocal means and a number for instruments.

Each Turkman Maghams (tunes) narrates an event. For instance "Goog Dafe Mooghami" refers to the time when the Russians exploded Turkmans' fortification or "Bal Sayad" is about the erotic life of Sayad and his companion.

One of the most well-known Turkman Maghams (tunes) is "Ghoongherbash" or "Ghoonghe'rbash Maghami". It is not known what

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makes the composer sorrowful in this tune but the music always sheds light on the sorrow of the listener's heart. The composer shows the power of his work by recalling memories of nature's wonderful sights in the minds of the listeners.

About the crration of Ghoongherbash Moghami, the tradition says that: "Amangoldi" is an old Bakhshi who has played the dotar for years. One day at sunset he climbs to the top of a hill near "Obeh" where the people of the tribe have set up their tents and sits himself down. His eyes catch the beautiful low-stemmed plants of the vast field that dance in the wind before the sun's red rays known as "Ghoonge'rbash". The Bakhshi describes this scene with his dotar.

Turkman traditional musical instruments

1-Dotar known as Tamde'ra

2-Ney (pipe) known as Tavidik which has three forms: pastoral pipe, big pipe with a bit, small pipe with a bit.

3-Kamancheh (violin-like instrument resting on the ground during performance) known as Ghelijagh

4-Zanboorak (crossbow) known as Ghoopouz1

Turkman Dotar (Tamde'ra) or Tanbooreh

In Turkman music dotar is the main and in fact chief instrument due to its antiquity and vast capabilities.It is also known as one of the cultural foundations of the Turkman people not only as a musical instrument but also in view of its role in passing on the nation's history as well as bitter and sweet memories to the next generations. There is no accurate information about the origin of dotar but traditions say that originally a man named "Baba-Ghanbar" who was one of the followers of Imam Ali (AS) constructed a musical instrument with the thin upper hairs of a horse's tail in order to please the same horse. This is why the first Turkman songs about dotar say "My dotar was made with the kind sincerity of Baba-Ghanbar, the old man of art."

There are also a lot of comments on the root of the word dotar. In first glance it seems that the name of this instrument is comprised of two words: "do" (two) and "tar" (chord). But another theory suggests that the name of this instrument was "toot-tar" (toot=mulberry) changing to "totar" and then "dotar" through time, for its construction is strongly dependant on the mulberry tree. Its belly and plate were of mulberry wood and its chords were made with twisted silk and as mulberry leaves were the food of silkworms they called the instrument toot-tar.

Dotar has three parts called Kadi (belly), Ghapagh (plate) and Sap (handle) and comprises of 13 scales (notes).

Turkman Ney (Tutik)

Ney (pipe) is the oldest musical instrument common among the Turkman people. Due to its abundance in Turkman Sahra, the pipe might even date back to the shepherd's period. Ney is usually considered a mystical musical instrument in Iran.

1-Pastoral Pipe

In some of the reeds among reed beds knots develop due to the lack of sufficient water. These

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reeds are called knotgrass reed. Usually the makers of pastoral pipes choose seven of these knots. Pastoral pipes have six holes. When playing, the head of the pipe is placed in the mouth and above the teeth; the air is breathed directly in to vibrate the sound of the pipe.

The pastoral pipe does not have an extensive range of sounds and usually players are able to perform up to four kinds of sound with it; however the Turkman player performs only three. The lesser water the reed receives and the narrower its mouth, the sound will be better. Also the length of the reed is directly related to the player's amount of breath.

2-Big pipe with a bit

This pipe is approximately 15cm long. Its sound is louder than that of pastoral pipe. It consists of four holes.

3-Small pipe with a bit

This pipe is 5cm long, without any hole and also with a loud sound that resembles the cries of a child.

Turkman Zanboorak (Ghoopouz)

Zanboorak is another Turkman musical instrument which is played without any chants. Often Turkman girls play it single or in groups in festive gatherings and parties. In the past this musical instrument was made with wood and reeds. Today however it is made with metal. Zanboorak has a soft and delicate sound.

Turkman Khamancheh (Ghelijagh)

Khamancheh is a string musical instrument played with a bow. It is one of the old and ancient instruments of Iran that had a special position in the country during the Safavid dynasty.

The Khamancheh played among Turkman people has three strings instead of four. Kamancheh has three parts i.e. stand (Ayagh), belly (Kadi), handle (Sab) and head. The stand is of iron and the belly of mulberry wood. The handle is constructed with apricot wood. The belly is covered with a crust obtained from a kind of fish.

The role of music in medical practices

Before the rise of Islam in Mid-Asia certain priests called Shemn (from the widespread religion Shamanism) were known as experts in music and medical practices. They performed their medical practices along with music and were highly respected by the people.

Today in Turkmenistan there are people called "Porkhan"1 who practice medicine along with music. Several years ago there was a person in a village in Kolaleh who attempted to cure people with this method that is by way of music.

Generally it has been proved in science that music can help heal mental diseases and even has a positive effect on the growth of plants, issues known as musical curing.

In the world of today that hostility has sat in the place of the simple and plain lives of the past, the role of music in curing various diseases is of great significance.

1. Research on Turkman music/Ja'far Mazinani/1379/P9

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A look at Turkman fables and folklore

The popular and traditional literature of a nation is its most valuable literary and artistic treasure. This treasure that forms part of man's heritage has been passed on orally from one generation to the other while constantly enduring various developments and changes through time.

In fact oral literature among all nations is like a mirror that reflects a nation's history, the relationship between good and bad and people's wishes and desires in the form of tales and fables. We can find out more about the thoughts, ideals and attitudes of the past generations by further studying their oral literature.

The fables, tales or in brief oral literature of a nation only lives while the people are alive. It is only permanent when people attempt to learn it with all their heart and also pass it on to others.

Turkman oral literature or folklore is resulted from people's inventive minds according to traditions and indicating the society's needs and the nation's cultural and social identity.

Its standards are passed on in the form of speech, imitation or in other ways.

Turkman fables and tales are manifest in various forms among the people. These fables are found in Turkman music, dances, songs and all of its other arts.

Turkman folklore

Turkman tribes hold a valuable oral literature due to their special feelings, desires, customs and traditions, one that is passed on by mothers who recite them among the tents during long nights while knitting or sewing or fathers who retell them to their offspring in the fields and while looking after the herds of sheep.

Turkman folklore has certain similarities with that of neighboring nations due to their similar customs, traditions, roots and language.

The main part of Turkman folklore is made up of oral literature with various topics that has passed on to the current generations in the form of speech. These include:

-Laleh (a lyric sung by Turkman girls and brides)

-Artaki and tales (fables and tales from the past)

-Ataladi Souzi (proverbs)

-Zekr (sonnets and the dagger dance)

Among the mentioned issues we have chosen to study Artaki and tales which are taken more into account by the Turkman people.

Artaki and tales are one of the most important parts of the Turkman folklore.

Turkman Artaki and tales

One of the most important and well-known fables among the Turkman people is a tale about their ancestors in which a man named Yafes1 is introduced as the great ancestor of the Turk and Turkman people. According to this fable Yafes is the son of the prophet Noah. When he decides to distribute the world between his sons, Noah grants the eastern world to Yafes. Yafes had a grandson called Oqouz.

There is also a strange tale about the birth of Oqouz. According to this tale both his parents were infidels. So Oqouz-Khan just after his birth spoke to his mother with the power of God and told her

1. Turkman Woman/Mousa Jorjani/1380/P10

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he would not drink a drop of her milk as long as she remains an infidel. Oqouz-Khan stood on his word and his mother was obliged to believe in God for the sake of her beloved son. It was then that Oqouz-Khan drank from her milk. His name comes from the word ovoz or oquz (a mother's first portion of milk) as he refused to drink it.

Oqouz-Khan grew up and fought with his father who was still one of the infidels and finally won over him. Oqouz-Khan had six sons called: Ay-Khan (moon), Goon-Khan (sun), Goog-Khan or Goong-Khan (sky), Yeldez-Khan (star), Tagh or Dagh-khan (mountain) and Rengiz-Khan (sea/lake).

Each one of his six sons gave birth to four sons of their own. Thus the first 24 Turkman tribes established.

Fables say that all the Turkman people around the world have originated from these 24 tribes. Each one of these tribes had a symbol as a sign of its belief called Taqma. The Taqma was a way to distinguish a tribe's properties and herds from that of other tribes. The tribes also had a Totom or Onqon. These Totoms were a symbol of power and courage, often chosen from hunter birds like eagles and falcons and highly sanctified by the tribes. Totom-worship was highly common among the Turk tribes of central Asia and the eastern world in general. In other words people considered some animals as symbols of power, bravery, courage, sacrifice and fertility and sanctified and worshipped them. Today many of these Taqmas and Ongons are weaved on Turkman carpets and rugs or other hand-made works of art. In fact the Turkman people worshipped Ongons (or Totoms) before converting to Islam. Each branch of the Turkman people held a specific Ongon of its own which became a symbolic affair among the future generations. Generally the mentioned fables tend to elucidate the images on tombstones and Turkman handicrafts.

There is another tale about the traditional Turkman groups. The fable says that there was once a man who had three wives. When these three ware pregnant, asked their husband to hunter for them. For his first wife the man hunts a ram but failing to find a game for his second wife, the man kills a wolf and brings its liver for her. As for his third wife, the man hunts for her a lame blue sheep. All three give birth to sons and ask their husband for names.

The man calls his first son Tekkeh meaning ram, his second son Yamout meaning wolf and his third son Googlang meaning lame, blue sheep.

Three of the 24 Turkman tribes are in Iran. These tribes are well-known as Tekkeh, Yamout and Googhlang1. Each one of these tribes are divided into smaller groups.

There is a tale on the political role of Turkman women. This tale concerns Ayjijack, mother of Sultan Jalal al-Din Kharazmshah2.

According to this tale Sultan Mohammad Kharazmshah had four wives. Ayjijack Khatoun, a Turkman, was his fourth wife. She had a high understanding of the political atmosphere of the time and being aware of the ethnical disputes between the Turk tribes in middle Asia raises her son (Sultan Jalal al-Din) a courageous warrior and

1. Turkman Woman/Mousa Jorjani/1380/P14
2. Turkman Woman/Mousa Jorjani/1380/P105

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a well-known commander. Turkan Khatoun from the Ghabchagh tribe was the first wife of Sultan Mohammad Kharazmshah. Due to her influence on the king she tried her best to make her own son successor to the king and did not want sultan Jalal al-Din to show an image in the political scene. However Sultan Mohammad chose Jalal al-Din as successor to the throne.

Afterwards a great war arose between the Iranian troops and Genghis Khan the Mongol. During this war Genghis Khan frequently praised the courageous acts of Sultan Jalal al-Din.

Turkman people are very proud of this tale and their women always try to view Ayjijack as their example and to raise courageous and brave sons.

One of the beliefs of Turkman people is about the good and bad influence of the stars1. This belief is highly regarded when choosing dates for decamping, weddings and so on. It is believed that any fateful event like weddings or decamping if takes place in an unlucky day will lead to a bad occurrence.

This belief originates from the following myth:

There was once a woman who fled from her husband with another man. Her husband started to look for the woman turning toward a certain direction in each day of every month. The Turkman people refuse to decamp toward the direction the man went in the same day of the month.

Here I will briefly refer to the well-known story of "Agh-Pamegh"2. There were once seven brothers waiting for their mother to give birth. All seven brothers wished the baby would be a girl so they would feel the presence of a sister after many years. But through the deceit of a neighboring woman they remained unaware of the birth of their sister Agh-Pamegh. The seven brothers took off to the mountains with great agony and their mother kept her seven brave sons a secret from the girl.

Finally after a series of events Agh-Pamegh became aware of the existence of her seven brothers and headed to the mountains to find them. After many attempts she found them in a corner of the mountainside. Agh-Pamegh hid herself from her brothers and secretly cleaned their home and washed their dirty clothes when they were away.

After several days she headed for the demon's home to gather some coal for the fire in order to cook her brothers some food. In returning from there with the coal in her hands the demon happened to follow her and after discovering the brothers' dwelling decided to eat them. But the devoted Agh-Pamegh agreed with the demon to let him drink the blood from her delicate finger and in return leave her brothers aliye. Day by day Agh-Pamegh grew paler and weaker. At last the brothers came to see what had happened and saved their sister by killing the demon.

There are many such fables and tales among the Turkman people. As I mentioned before these tales are part of their oral literature.

Every one of these fables is reminiscent of a certain tradition or art among the Turkman people and each belief or art has a fable hidden behind its apparent look. For example the lyric sung by Turkman girls has been passed on to them from the past generations. Turkman girls express all their

1 An Introduction to Turkman Tribes and Clans/Ebrahim Kalteh/1375/P38
2 meaning white cotton (a girl's name)

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inner sufferings by singing this lyric which is called Laleh. The song is about a girl who had fallen victim to the tribe's traditions and had burned herself up after failing to marry her lover. After her death her friends sang songs in her remembrance called or rather "burning" after her name.

Today Turkman girls embroider Laleh (meaning tulip) on their handkerchiefs.

In the end we can assume that although many of these fables are not for real but they can indicate people's attitudes and way of living, for these myths are part of their lives.

Conclusion

Turkman carpets date back to ancient times.

The designs of these carpets are similar to the Pazirik carpet.

There are many fables and tales on the origin of Turkman carpets. Some of the characteristics of Turkman carpets are their simple designs and geometrical background. Up to 25 colors are used in them with approximately 40 designs.

Weaving is the job of women.

Today Turkman carpets are not only used as rugs but also adorn museums and royal castles.

The wool obtained in spring is soft, delicate and firm and a carpet weaved with fluff is soft and smooth.

The tools used to weave Turkman carpets are hackle, small knife, scissors and Anavich.

Today there are two types of Turkman carpets: Satligh (for sale) and Tootligh (for keep).

Turkman carpets and rugs highlight people's past lives and history and at the same time show the spiritual relation between the current and past Turkman generations.

Turkman music is a cultural heritage and expresses the joy and woe, in the epics of the Turkman nation.

This music first developed during the late Sassanide period.

the Bakhshies have played a significant role in preserving this musical art.

Turkman music, in view of its influential and communicative role comprises of the following categories: affectionate, serenading, epic-warlike, festive and ceremonial. According to style of performance it is instrumental, vocal or instrumental-vocal. Consistent with its geographical status, it is called either mountainside or field music. The various divisions of Turkman music are called Mokhammas (pentagonal), Navayee, ghereghler and Tajnis. This music generally comprises of 500 Maghams (tunes).

The Turkman musical instruments are dotar, ney (pipe), kamancheh and zanboorak.

Turkman music is also used in medical practices where certain people called Porkhan perform medical practices along with music.

Turkman fables and folklore are like a treasure that has been formed a long time ago passing from one generation to another till recently days.

Turkman fables and folklore form the following categories:

-Laleh (a lyric sung by Turkman girls)

-Artaki and tales

-Ataladi Souzi (proverbs)

-Zekr (sonnets and the dagger dance)

One of the most important Turkman fables is a

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tale about their ancestors in which a man named Yafes is introduced as the great ancestor of the Turk and Turkman people.

According to fables the people of Turkman originated from 24 tribes. Each one of these tribes had a special symbol like eagle, falcon and so on.

Among all 24 tribes three are in Iran: Tekkeh, Yamout and Googlang.

One of the beliefs of Turkman people is about the good and bad influence of the stars. This belief originates from a well-known fable called Agh-Pamegh.

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فرش، موسیقی و فلکلور ترکمن

سیدحبیب‌اله لزگی[1]، سیدمجید حسینی‌نژاد[2]

چکیده

در مورد چگونگی پیدایش فرش ترکمن، افسانه‌ها و باورهای زیادی وجود دارد، که از میان آنها افسانهٔ آق مراد آورده شده است.

اکثر نقشهایی که در قالی پازیریک به کار رفته شباهت زیادی به نقوش قالی ترکمن دارد. بافندگی فرش ترکمن برعهدهٔ بانوان آنها بوده و ویژگیهایی دارد که آن را از سایر فرشها جدا می کند. تعداد رنگهای به کار رفته در فرش ترکمن به ۲۵ رنگ می‌رسد که در حدود ٤٠ طرح نیز تهیه و بافته می‌شود. فرش ترکمن همانند یک تابلوی نقاشی است که زینت بخش موزه‌ها و کاخهای پادشاهان شده است. مواد اولیهٔ فرش ترکمن پشم، کُرک، پنبه و نخ است. ابزارهای مورد استفاده عبارتند از: شانه، کاردک، قیچی و آناریج است.

امروزه دو نوع فرش در ترکمن صحرا یافت می‌شود، یکی از آنها فرش ساتلیق(فروشی) و توتلیق(نگهداری) می باشد.

یکی از ارزنده‌ترین میراث فرهنگی هر قومی موسیقی آن قوم است. موسیقی ترکمن نیز یادآور سنّتهای کهنسال و زبان گویای شادیها و اندوه‌های شیرین و تلخ و حماسه‌های پرشور این مردم است. در این مقاله به سابقهٔ تاریخی موسیقی ترکمن اشاره شده و راجع به جایگاه بخشیها در ترکمن صحرا و راه و روش آنها بحث شده است. موسیقی ترکمن را می‌توان به گونه‌های عاطفی، تغزلی، حماسی و رزمی، بزمی و آیینی طبقه‌بندی کرد. اما از نظر سبکهای اجرایی، موسیقی ترکمن به سه صورت می‌باشد: سازی- آوازی- سازی آوازی و همچنین آن را از نظر موقعیت جغرافیایی به دو قسمت موسیقی دشت و موسیقی کوهپایه تقسیم می‌کنند. دستگاههای رایج در موسیقی ترکمن عبارتند از: مخمس- نوائی- قئرئق لر- تجنیس. موسیقی ترکمن حدود پانصد مقام دارد. سازهای موسیقی ترکمن عبارتند از: دوتار، نی، کمانچه، زنبورک. در موسیقی ترکمن افرادی به نام پرخان هستند که در طبابت خود از موسیقی استفاده می‌کنند.

افسانه‌ها و فولکلور مردم ترکمن قسمتی از میراث فرهنگی ایران و همچون آیینه‌ای است که با مطالعه و تحقیق در آن می‌توان به عمق روحیّات و افکار و آرمانها و حتی نوع معیشت نسلهای گذشته دست یافت. بخش اعظم فولکلور ترکمن از ادبیات شفاهی تشکیل می‌شود که عبارتند از: لاله (سرودهای دسته جمعی دختران ترکمن)، ارتکی و حکایت، آتالادی سوزی (ضرب المثلها)، زکر (غزل و رقص خنجر).

از مهمترین افسانه‌های مردم ترکمن حکایتی است مربوط به اصل و نسب آنها، که در آن از فردی به نام «یافث» به عنوان سرسلسلهٔ ترکها و ترکمنها یاد می کند. به قول افسانه‌ها مردم ترکمن از ٢٤ طایفه مشتق شده‌اند

۱. استادیار، دانشکده هنر، دانشگاه تربیت مدرس

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که هر یک از آنها نشانی داشتند، از میان این نشانها می‌توان به عقاب، شاهین و... اشاره کرد. از این ۲٤ طایفه، ۳ طایفهٔ تکّه، یموت و گوگلانگ در ایران می‌باشند.از اعتقادات مردم ترکمن سعد و نحس بودن روزهاست که در همین زمینه قصّهٔ معروف آق پامق است.

کلید واژگان: فرش، قالی ترکمن، پشم، کرک، شانه، کاردک، موسیقی، ترکمن، بخشی نوایی، مخمّس، مقام، فولکلور، لاله، حکایت، آتالادی، زکر

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