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BATONEBIS IAVNANA AND INTERNAL FAMILY SYSTEMS THERAPY

***Batonebis Iavnana* Lullabies as Healing Methods**

In recent years, a discussion regarding the therapeutic purpose of music, especially folk music and using it in real life practice has become pertinent. The ancient Georgian healing rituals for measles, chickenpox, and other infections and the *Batonebis iavnana* (infectious disease lullaby) included in this ritual, in a functional sense, really had a therapeutic, healing purpose. This tradition and the beliefs and ideas associated with it are in a process of decline today. But it continues to vividly exist in several individuals with its initial purpose.

One such unique, “living” occurrence is represented by a remarkable Megrelian example of an infectious disease lullaby, “*Ia patnepi*”, in Samegrelo. There is still a person who heals through infectious disease lullabies in the town of Zugdidi who believes in the magic power of the therapeutic song. We were told by the informant themselves, Vepkhia Antia, that he had come down with an infectious disease in his childhood. During complications of the illness, he had seen a woman resembling the Mother of God in a dream who had given him a chonguri. At the same time, he had supposedly heard a “sweetly sounding lullaby” in his sleep. Upon awakening, he asked for a chonguri and right then sang the song *Ia patnepi* heard in the dream, which is a different and exemplary creative example of this genre.

With this work, it is the authors’ desire to shed more light on the semantic meanings, as well as on the therapeutic importance of the melodic construction of infectious disease lullabies. To do this, on one hand, a parallel between the contents of lullaby texts and the principles of a popular psychotherapy, Internal Family System therapy will be drawn. On the other hand, a comparative analysis of the healing methods extant in various cultures and the melodic constructions of infectious disease lullabies will be done.

The Intonational Structure of Various Cultures’ Healing Melodies

It is stated in the article that the fifth is the most consonant interval to the Western ear. Music therapists use bowls tuned to the interval of a fifth. (Humphries 2010).

Dr. Harold Grandstaff Moses, the director of the Institute of Harmonic Science in the state of Arizona notes, “We have conducted numerous studies on pitch frequencies, harmonies, chord progressions, tempos, colors, light, and visual expressiveness to bring to light the ways they affect the emotions and feelings, the processes that facilitate healing, reduce stress, and regenerate spiritual awareness”.

As Dr. Harold states, their studies show that pure fifths and the harmonic overtones produced when sounding them can affect the nervous system when they are modified in the listener’s subconscious (Shresth 2009).

To summarize this hypothesis, the researcher gives shape to an idea that when ancient methods of shamanic healing are still surviving on the opposite side of the globe, the problems and necessities afflicting modern Western society can restore the ancient tradition. (Wigram, Pederson, 2002).

The Intonational Structure of Infectious Disease Lullabies

In the second half of the 20th century, Shalva Aslanishvili wrote concerning the well-defined melodies and intonations of the Iavnana lullaby genre, “This is intended for glorification, a supplicatory intonation, an address to a divinity.” (Aslanishvili, 1954) Truly, lullabies of different types – healing, supplicatory, glorification – are found to this day, out of which it is possible to distinguish three: *Batonebis Iavnana*, *Ghytis Karze Satkmeli Iavnana*, and *Zedashes Iavnana*.

We will focus on the melodic, intonational structure of healing lullabies, on the modal, intonational formulaic characteristics creating something akin to “healing codes”. It is known that intervals and intonational formulas had their own semantic purposes in sacred music which created various types of emotional dispositions in either the listeners or performers (Managadze, 2006). In our opinion, there would also be this kind of formulaic thought elaborated in folk music. To prove this hypothesis, there was an attempt to do a melodic systematization of 14 lullabies from various regions in Georgian musical folklore through an analysis.

When comparing them to each other, examples of Eastern and Western Georgia were defined through some stable characteristics. Kartlian, Kakhetian, and Meskhanian variants are similar to each other in their intonational, melodic construction and are related to examples of the “iavnana” type (audio examples #1-6). These works are characterized by the modal, intervallic bound of a sixth or seventh.

The infectious disease lullabies of Western Georgia are mostly marked by a quintal modal intonation (Samegrelo (2 var.), Imereti (2 var.), Racha (3 var.), Guria (1 var.)). Quartal-quintal intonations are distinguished as the healing melodic formulas of these regions (audio examples #7-13).

We think we can share and adapt this healing approach by using Georgian healing songs – the infectious disease lullabies. Even more, we already have some examples of their successful therapeutic implementation in several countries (Germany, Belgium, Ireland).

The Basic Principles of *Internal Family Systems* Therapy

The Internal Family Systems (IFS) approach represents a psychotherapeutic practice founded on evidence. This approach was created by American psychotherapist Richard Schwartz. IFS is used to counteract various psychological, and emotional complications, to treat mild, as well as serious traumatic psychological conditions (Anderson and Sweezy, 2017).

IFS views a person as an inherently good being. Their self is only the carrier of positive features. Moreover, a person is also marked by non-adaptive, dysfunctional, “harmful” emotions, desires, or behaviors formed at different life stages. Since a person has a proper genetically conditioned neuropsychological apparatus, these experiences take shape as a person’s personal idiosyncrasies, a person’s “parts”, according to IFS (Schwartz 2021).

According to IFS, three basic “parts” are formed within an individual: the exile, the practical or manager protector, and the reactive or firefighter protector. The “exile” part is formed as a result of serious experiences a person’s system is unable to digest and integrate due to their intensity. Therefore, these experiences are deliberately concealed, taken out beyond awareness, into the unconscious. The manager and firefighter protectors are formed with the goal of defending the system from emotional burnout and ensuring the draw of loving, respectful, thoughtful connections, recognition, and appraisal from other people. These protectors are manifested in behavior in the following attitudes: excessive criticism, concentration through constant stress, shaming others, overworking, excessive criticism of others and oneself (manager protector), as well as in emotional

outbursts, obscenities, material consumerism, and excessive shopping and eating (firefighter protectors) (Schwartz, Richard 1995).

According to IFS, an individual's ego has eight main characteristics, the features through which they interact with the external world. The primary thing for a person to achieve healing is for them to embrace themselves, their inner personal world through these features (Earley 2009). These are the characteristics:

1. Calmness in the case when there is an unfavorable condition in the environment, when you calmly accept and observe the ongoing events with no impulsive reactions.
2. Clarity when perceiving and interpreting events without any excessive emotional or active influences. Clarity also concerns the active inclinations we have as factors hindering the perception of an object.
3. Curiosity in new facts or knowledge through a non-judgmental, sensitive approach.
4. Compassion for yourself and others when you are present with that which is here and now, only without any desire for judging, distancing, change, or solution. It is also when you are calmly aware of someone else's pain affecting you because we are mutually connected.
5. Confidence is the feeling that you can deal with and handle those processes happening within and around you despite sometimes making mistakes.
6. Courage is the power by which you take steps towards a goal possibly appearing daunting to someone else.
7. Creativity is a skill to imagine various ways of handling difficulties, even atypical ways. Pleasure through creating and helping occurs during the creative process.
8. Connectivity is the feeling that you are generally part of a larger whole, that you are in such a relationship with others that you do not expect any judgment, control, and rejection, but instead affirmation, love, and compassion.

If a person wants to handle and solve the dysfunctional parts within them (resulting from psychological disruptions), they must establish a direct connection to and speak with these uncomfortable emotions or thoughts. It is essentially important for an individual to truly embrace these parts through the previously mentioned characteristics and moods.

The Interrelationship Between Infectious Disease Lullabies and IFS Principles

If a person experiences a psychological or physical disruption, at a glance, it seems that getting upset, desiring to temporarily get away from it are the normal reactions. Although when parsing through the texts of infectious disease lullabies, completely different cases are found.

Measles or *chickenpox* were quite difficult and unpleasant illnesses for a child. Although at this time, their caretaker (mother, grandmother, or someone else) would decide to sing something with an affectionate, welcoming, pleasing disposition, which is quite unusual from the standpoint of modern conventional medicine or general culture.

Such attitudes are expressed in lullaby texts agreeing completely with the previously mentioned characteristics a person must have according to IFS to deal with their own psychological "illnesses". "Let the masters (diseases) come and bring us joy" (Kartlian lullaby) and "Take delight, take delight, calm down, rose masters" (Rachan lullaby) express the calm and compassionate attitudes needed when encountering difficulties according to IFS. "I'll cover your way with roses" (infectious disease song) and "Sweetly enjoy, master" (infectious disease lullaby), in our opinion, express needed confidence and connectivity. As we see it, all the semantic and ritualistic aspects of

infectious disease lullabies are rich with creativity. If we picture the way of life even 4-5 centuries ago, when there was no sort of modern medical diagnostic or treatment means, courage would certainly be required by such a creative approach, which is clear in the aforementioned text fragments.

Summary

We think the similarity of the lullabies' intonational structures to the healing song structures of other cultures is striking. There is also the fact that the fundamental principles of IFS, a modern, authoritative psychotherapeutic approach, reiterate the attitudes revealed in archaic Georgian healing culture. It is notable that Georgian lullabies are used by the Zurmukhti Choir and Louise Brennan at a psychiatric clinic in Ireland for treatment purposes. They are also used at a Buddhist center in London during meditation (informant: Ali Warner). Hopefully the healing potential of infectious disease lullabies will be appropriately researched and evaluated by specialists in the future.

Audio Examples

1. Lullaby, Kartli. Performed by the Ialoni Ensemble (soloists: Tamar Akhobadze, Nino Naneishvili). Recorded from Nutsa Kuratashvili in Norio Village (family archive).
2. Lullaby, Kartli. Performed by the Mzetamze Ensemble (soloist: Nato Zumbadze).
3. Lullaby, Kakheti, on panduri. Performed by Lamara Bakhbakhishvili. Recorded in Vardisubani Village. Nino Naneishvili's personal archive. 2020
4. Lullaby, Kakheti, on panduri. Performed by the Mzetamze Ensemble (soloists: Ketevan Baiashvili, Nino Kalandadze). Recorded in Vareli Village by Mindia Jordania.
5. Lullaby, Meskheti. Performed by Maro Zhuzhunadze. Recorded in Muskhi Village. Nino Naneishvili's personal archive. 2020.
6. Lullaby to be sung at shrine. Performed by Gulo Tadiashvili and Pati Butiashvili. Recorded in Gavazi Village. Nino Naneishvili's personal archive. 2020.
7. Ia patnepi, on chonguri. Performed by the Ialoni Ensemble (soloist: Nino Naneishvili). Recorded by Nino Razmadze. Personal collection.
8. Ia patnepi. The Mzetamze Ensemble.
9. Lullaby, Racha. Unknown performers. Recorded in Glola Village by Shalva Aslanishvili. 1954.
10. Lullaby, Racha. Unknown performers. Recorded in Ghebi Village by Shalva Aslanishvili. 1954.
11. Lullaby, Racha. The Mzetamze Ensemble (soloist: Nunuka Shvelidze).
12. Batonebis nanina, Imereti. Performed by the Ialoni Ensemble.
13. Sabodisho, Guria. Performed by the Ialoni Ensemble.

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