

STUDY OF MONUMENTS WRITTEN IN HIGHER SCHOOL EDUCATION CURRICULUM

ESTUDO DE MONUMENTOS ESCRITOS NO CURRÍCULO DO ENSINO SUPERIOR

ESTUDIO DE LOS MONUMENTOS ESCRITOS EN EL PLAN DE ESTUDIOS DE EDUCACIÓN SUPERIOR

Samire MERDANOVA¹

ABSTRACT: The study of ancient written monuments in the curricula of universities is relevant today. It is also important to study the styles of these written monuments during their teaching. Translation monument of the 16th century “Shuhadaname” is one of the richest prose monuments of the Azerbaijani literary language family style. This work, translated into Azerbaijani by Hussein Vaiz Kasifi's from Persian “Rovzatush-Shuhada” (“Garden of Martyrs”) by Secretary Nishati, is devoted to the Islamic interpretation of the idea of martyrdom reflected in religious books, as well as family and domestic relations in that ideological context. The article examines the elements of family style in the language of the translation of “Shuhadaname”, the features of the living vernacular, which characterizes the speech of individual characters, the speech situation, the effectiveness (intensity) of speech, etc. analyzed from the perspectives. In this article we will talk about styles in the language of “Shuhadaname”, one of the monuments of the XVI century.

KEYWORDS: Literary language in teaching. Family-household style. Literary norm and anomaly in education.

RESUMO: *O estudo de antigos monumentos escritos nos currículos das universidades é relevante hoje. Também é importante estudar os estilos desses monumentos escritos durante seu ensino. O monumento de tradução do século 16 “Shuhadaname” é um dos monumentos em prosa mais ricos do estilo familiar da língua literária do Azerbaijão. Esta obra, traduzida para o azerbaijão por Hussein Vaiz Kasifi do persa “Rovzatush-Shuhada” (“Jardim dos Mártires”) pelo secretário Nishati, é dedicada à interpretação islâmica da ideia de martírio refletida em livros religiosos, bem como em relações familiares e domésticas naquele contexto ideológico. O artigo examina os elementos do estilo familiar na língua da tradução de “Shuhadaname”, as características do vernáculo vivo, que caracteriza a fala de personagens individuais, a situação de fala, a eficácia (intensidade) da fala, etc. as perspectivas. Neste artigo falaremos sobre estilos na linguagem de “Shuhadaname”, um dos monumentos do século XVI.*

PALAVRAS-CHAVE: *A linguagem literária no ensino. Estilo familiar. Norma literária e anomalia na educação.*

¹ Baku State University (BSU), Baku – Azerbaijan. Associate Professor, Doctor of Philosophy in Philology. ORCID: <https://orcid.org/0000-0003-3138-1902>. E-mail: smrmerdanova@gmail.com

RESUMEN: *El estudio de los monumentos escritos antiguos en los planes de estudio de las universidades es relevante en la actualidad. También es importante estudiar los estilos de estos monumentos escritos durante su enseñanza. El monumento de traducción del siglo XVI "Shuhadaname" es uno de los monumentos en prosa más ricos del estilo familiar de la lengua literaria azerbaiyana. Esta obra, traducida al azerbaiyano por Hussein Vaiz Kasifi del persa "Rovzatush-Shuhada" ("Jardín de los mártires") por la secretaria Nishati, está dedicada a la interpretación islámica de la idea del martirio reflejada en los libros religiosos, así como en la familia y el hogar. relaciones en ese contexto ideológico. El artículo examina los elementos del estilo familiar en el idioma de la traducción de "Shuhadaname", las características de la lengua vernácula viva, que caracteriza el habla de los personajes individuales, la situación del habla, la efectividad (intensidad) del habla, etc. analizadas desde las perspectivas En este artículo hablaremos de estilos en el idioma de "Shuhadaname", uno de los monumentos del siglo XVI.*

PALABRAS CLAVE: *El lenguaje literario en la enseñanza. Estilo familiar-hogareño. Norma literaria y anomalía en la educación.*

Introduction

Styles played an important role in ensuring education and high quality in education. It is especially important to study the problems encountered during education in the language of styles.

The functional styles of the Azerbaijani literary language include the following styles; artistic style, style, journalistic style, household style, official-business style. Each of these styles has its own characteristics. These features, identified in the process of historical development, distinguish one style from another. For example, just as the imagery of an artistic style is distinguished by the abundance of means of artistic expression, the main characteristic of a scientific style is its preference for the use of terms. No matter how different these styles are from each other, they are all styles of literary language. Therefore, each of these styles is subject to the phonetic, lexical and grammatical norms of our literary language.

Style is a method of purposeful use of language tools. The linguistics section that studies styles is called stylistics.

Styles show their face both from the general, social point of view, and from the special, individual point of view. In the first case, that is, when it has a general, social content, functional styles emerge. Functional styles cover different areas of national social thinking, and therefore are divided into several types. Functional styles make up the literary language as a whole.

Lifestyle is the language in which people communicate with each other in everyday life. Lifestyle is a common language - a language in which people interact with each other. The style

of life is not the language of books and newspapers, but at the same time it is not local. Lifestyle is a form of oral speech used in everyday behavior.

Household style is the most common style of literary language. During the lesson at school, both the teacher and the student speak in this style and express their opinions in this style. The style of life differs from the written literary language in its phonetic, lexical and grammatical features. Here the words are pronounced according to orthoepic norms, and the sentences differ in structure compared to the written literary language.

The main feature of the style of life is freedom and compactness. The essence of home style is dialogic speech. Dialogic speech refers to the language and style used by two people in everyday life. The freedom and conciseness of the style of life is more pronounced in dialogic speech. Intonation and gesture play an important role in dialogic speech, incomplete sentences work a lot.

Methodology

In the history of the Azerbaijani literary language, the richness of family and household traditions is reflected in the sources of translation in a unique way. In the 16th century, Nishati's Persian translation of the *Shuhadanameh* differed in this aspect. This work, which consists of the translation of Hussein Vaiz Kasifi's *Rovzatush-Shuhada* into Azerbaijani Turkish, is distinguished by its "free-creative attitude to the original" (NAGHISOYLU, 2019, p. 21) far from schematism.

Mohsun Nagisoylu, who prepared "*Shuhadaname*" for publication and wrote a foreword to it, notes that "Nishati managed to translate "*Rovzatush-Shuhada*" written in a highly artistic style in a language close to the simple and lively vernacular" (NAGHISOYLU, 2019, p. 21).

However, it is difficult to agree with the author of the preface calling this translation an unconditional example of "literary translation" because it is possible to come across the features of different functional styles in "*Shuhadaname*". Here, along with the artistic style, the elements of religious-sharia, scientific, journalistic, especially family-household style act as a unity.

T. Hajiyev writes: "In general, the Azerbaijani-Turkish prose language begins with the language of translated prose. The translations made in the XV-XVI centuries of the Azerbaijani literary language also show the perfection" (HAJIYEV, 2016, p. 264).

As for the styles of the time, the eminent linguist, without deepening the functional differentiation, distinguishes only two styles: 1) classical-book and 2) folklore-speaking styles (HAJIYEV, 2016, p. 254).

However, he notes that the basis of differential deepening is observed within these styles: artistic style, scientific style, formal-epistolary style (HAJIYEV, 2016, p. 264).

The language of the translation of “*Shuhadaname*” is considered to be one of the classic examples of the Azerbaijani written prose language at the initial stage, and the events described here come from very ancient times.

When the father, who was preparing to sacrifice his son Ismail, asked him if he had a will, Ismail gave three wills, the last of which is as follows:

O Khalilullah, I know that when you return home, for my mother Hajar, who has borne the burden of difference, she will come to see me knowingly, to weep with grief, and to roar from the roaring fire and the heat of the root. I hoped from you that you would be resurrected with your mother and comfort her without saying a harsh word to the mother, remembering that the difference between children is very strong for mothers (NAGHISOYLU, 2019, p. 65).

Apparently, Ishmael did not hesitate to advise his father on how to treat his mother, even though he did not allow any question about his willingness to sacrifice in the way of God inwardly and spiritually. The son is sure that the mother will “roar” at her only child, and she knows that she has a right to do so. That is why he bequeaths to his father not to remember his mother for this “sin”.

The following words of Yusuf's sister Dayna, who was forced to leave her home and village as a result of her brothers' jealousy, can be considered as typical examples of family style:

Dear brother, who is right, I am one of your caravans, take me as you know, wherever you are, I will sweep the earth with my broom, and if you want water, I will bring water, and if you want to eat, I will have two hands. I gather firewood. And if, of course, you don't take me, huh? Who is the jewel of the pearl of the sun, Jacob's pearl?

It is difficult to determine whether this speech manifestation is in itself a translation or an original. T. Hajiyev is absolutely right that in the XV-XVI centuries the Azerbaijani literary language reached such a level that it began to translate from languages with ancient literary written traditions such as Arabic and Persian “... Analogy with advanced Arabic and Persian can create different sentence types than the vernacular or make certain corrections in a sentence in the vernacular, change or replace conjunctions, etc.” (HAJIYEV, 2016, p. 265).

The living colloquial language is also embodied in “*Shuhadaname*” on two levels: both in prose and in dialogues. And, of course, the vibrancy, impulsiveness and dialogue of the dialogues are stronger.

In the “*Shuhadaname*” the following dialogue is given between Hamza and his wife:

Hamza said:

- Speak more clearly.

The lady said:

"It's as if Abu Jahl did something to his nephew today."

Hamza said:

- What happened?

The lady said:

“Hamzah, Abu Jahl and some polytheists seized Muhammad and beat him so much that blood flowed from his blessed forehead and they rubbed his blessed face on the ground, which is a sign of the sun (NAGHISOYLU, 2019, p. 132).

The dialogue text then continues with Hamza's more consistent (and purposeful) questions and Khatun's more specific answers:

Hamza said:

- Wow, was his uncle Abu Talib Khan?

He said:

- He went to his sheep and grazed his sheep, but he is not aware of it.

He said:

- Was Abu Lahab born at that time?

He said:

- He was sitting in a heartbroken moment and said: “Kill and kill this sorcerer.”

Hamza said:

- Wow, was his uncle Abu Talib Khan?

He said:

- He went to his sheep and grazed his sheep, but he is not aware of it.

He said:

- Was Abu Lahab born at that time?

He said:

- He was sitting in a heartbroken moment and said: “Kill and kill this sorcerer.”

Hamza said:

- Was Abbas in the blood?

He said:

- Abbas was like a butterfly in the circle of the sun of the two worlds, and he would say: “Have mercy on your Sayyid” and those unfortunate ones would not be against the word of Anun (NAGHISOYLU, 2019, p. 131).

The dialogue is interrupted here, but the plot, which is a continuation of the idea and content, is not over yet:

“Amir Hamza wept bitterly, and he had not eaten or drank for three days, so he got up from the table and said:

- I forbade myself to eat and drink until I take revenge on Muhammad from the infidels” (NAGHISOYLU, 2019, p. 133).

The text, which is based on dialogues and is already based on the intonation of speech, continues the intonation of the spoken language under the influence of the pulses of the previous

rhythm, even after the passage. The harmonization of dialogue and narration on the basis of such democratic speech relations is primarily due to the “communicative purpose” of the translator, which is aimed directly at the readers. Thus, he tried to make the most perfect religious-spiritual ideas, motives, mystical concepts, which require a special psychological perception, understandable to anyone who would be interested in the extremely intelligible language of family style.

Results and Discussion

Communication theory, as well as pragmalinguistics, argues that the success of a communicative act depends primarily on the speaker (writer), in other words, on the addressee, who influences the addressee by defining the strategy of speech (communication in general) “[...] has the ability to direct to one degree or another” (JAFAROV, 2021, p. 113-114).

There are situations in the text of the Testimony that are inherently everyday but in essence, the ideals that a person believes in, the beliefs of those who respect the divine power, serve to show their ability to pay their debts and to endure extraordinary deprivations. For example, during the battle of Uhud, a woman saw Fatima, the daughter of the Prophet, sitting in the shadow of a wall and weeping.

Dear father, you have brought me abroad and placed an orphanage on my heart over the pain of a stranger. Who would have wished that my mother, Khadija, would have been alive, would have made a claim against my orphanhood and orphanhood, and would have put an ointment on my wounds left by my strangeness (NAGHISOYLU, 2019, p. 147).

Fatima's fiery words affected her father, brother and son to such an extent that she wanted to leave her dead or dying relatives to see the Prophet and convey Fatima's feelings to her.

Because this bribe went into the road, his father saw that he was martyred and fell to the ground. Suddenly, he saw his son lying wounded, and he was left with a scar from his life. He saw his mother for his son and said:

- Mother, welcome, in my last breath I longed for Didar. Sit next to me for an hour and let me look at you.

... His mother said:

- My dear mother and martyr of my mother, my heart is burning and my eyes are teary in my inner difference. But I put the daughter of Rasûlullah (s) in a corner and I came to hear the news of her father, and I did not hear the message of Rasûlullah (sall-Allâhu 'alaihi wa sallam) and Hadrat Fatima (s.a.) was waiting. Forgive me for not sitting (NAGHISOYLU, 2019, p. 147).

To understand the “naturalness” of these mother's words, it is necessary to refer again to the interpretations of linguistic pragmatics:

“When a speaker speaks, he expresses the intention of communication, that is, the intention. The listener, in addition to perceiving it, must explain its meaning, explain the subjective, authorial intention of the speaker” (ABDULRAHIMOV, 2014, p. 114).

The mother “interprets” the dying son's appeal to the mother by saying that the son was martyred in the way of Muhammad, in fact, he (the mother) was ready to die in this way. In his words, the “claim” not to miss the opportunity to be a martyr was hidden.

When a woman and her companions met the Prophet (pbuh) at the foot of Mount Uhud, he fell at his feet and narrated the story.

Come back soon and let the mother know the news of my life, and as soon as possible bring the moment to me.

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She returned to ask for mercy from the wind and conveyed the health of the Prophet (pbuh) to her daughter and said:

- I saw my father standing with his Companions and he was proud of his world.

Hazrat Fatima said:

Give me a father and take the good news from me (NAGHISOYLU, 2019, p. 323).

The situation of this speech is such that, in spite of all the sacrifices made by this woman, neither the words of the Prophet nor his daughter Fatima have any religious-spiritual meaning. It is simply a matter of the father wanting to see his daughter and the daughter wanting to see her father, which does not go beyond the family relationship.

However, there are “attempts” in the text of the “Shuhadaname” to connect the acts of family and domestic speech with the religious-spiritual meaning, which should be explained in the context of the problem of “language of religion”. Because the opposite option - a starting point that we can call the “religion of language” - seems completely absurd because language itself is nothing more than a “system of free signs” (F. de Saussure). However, this freedom has such a textual motivation that religious thought has used it quite successfully, especially trying to influence the most popular style of family life in a unique way:

“There were moments when suddenly there was a shout from the door and an Afghan sigh. They saw that Imam Hasan and Imam were the ones who said:

“Father, open the door of the cell and say goodbye to our mother's last sight.”

Ali, the Commander of the Faithful, got up, opened the door, embraced the princes, caressed them and said to them:

- O souls of your father, how did you know that your mother will die?

They said:

“Dear Father, you have commanded that you go to the abyss.” As we approached, a voice came to our ears that Ibrahim Khalil was saying: The orphans of Fatima-Zahra have come. This is what Ishmael-i Zabih says: The intercessors of the Hour have come. Here is what the Messenger of Allah (saw) said: My shouts have come. When we reached Rowza, we greeted him and the Messenger of Allah (saw) replied:

References to Islamic saints - Ibrahim Khalil, Ismaili-Zabiha, the Prophet Muhammad, as well as their appointments about Hasan and Hussein (Fatimah-Zahra's orphans, doomsday intercessors, my screamers) are each presented with a mythical-epic impression that is popular in the Muslim world. In fact, they bring to the language of the family style the official restraint, the weight, and even the mysticism of the religious-spiritual style. Of course, the reference to the words of the saints, to their speech, in all cases realizes the different functional possibilities of the text by removing and re-motivating the text from its domestic nature.

Not only the power of the ruling fatwa of religion, but also the extraordinary sincere psychological inspiration, the resources of ethical influence have the power to "color" the language in style, to give it not only lexical-semantic, but also syntactic-intonational shades; for example:

The lady said:

- Be a father to me and tell me which of these three men I will go to.

Abu Musa said:

- I will present the state of my understanding to you as soon as the result is reached, from now on speak with your advisable mind and act as you know.

The lady said:

- Tell me.

Abu Musa said:

- If you have a tendency to wealth with the kingdom - Yazid and if you want to look young and ascetic - Abdullah and if you want to be kind and graceful in this world, and in the Hereafter to be saved from suffering and enter Paradise, Walking in Paradise with Imam Hussein (a) I heard from the Prophet (pbuh) that he said that every woman who marries Imam Hussein should be forbidden to smoke (NAGHISOYLU, 2019, p. 225).

As can be seen from previous examples, one of the main indicators that brings family-style texts closer to religious-spiritual style is anthroponyms - the names of Islamic saints, which have a special mystical content and play an important role in organizing the ideological semantics of individual texts (dialogue participants), as a rule, direct the exchange of information from the point of view that each time these names are mentioned, they become centers with their own sphere of informational influence. However, it should be noted that the

anthroponyms of “Shuhadaname” not only have a mystical content, but also reflect the real family relations, kinship ties:

- Who is this?

They said:

- Zeynab is the daughter of the Commander of the Faithful Ali (as) and the sister of Imam Hussein (as).

... Ziyadoğlu said:

- How did you see the truth about the Ahl al-Bayt with your artificial brother?

Zaynab said, "We did not see anything but goodness, and our Ahl al-Bayt were a people whose will was witnessed by the will of God in the past, and my great-grandfather and noble father informed us of this... (NAGHISOYLU, 2019, p. 225).

Conclusion

Summarizing the above, we can say that the study of written monuments in higher education was one of the most important points. The study of styles in the teaching process is important in terms of relevance. We have clearly stated this in the above examples.

Apparently, it is the result of the reliance on living language that there are many facts of deviation from the literary norm, especially in the speech of the characters, in the “Shuhadaname”. However, it should not be forgotten that “literary language, although at first sight a clear linguistic concept, is one of the unresolved issues in linguistics” (AKHUNDOV, 2011, p. 106). it is impossible to insist that it is the norm. However, it is safe to say that the language of the translation of “Shuhadaname” with both normality and anomalies fully reflects the richness of the Azerbaijani literary language family and household style on a topic typical of the Middle Ages.

Domestic language is a spoken language. Spoken language is a written language. Written language emerged after the development of society. Oral speech is the first language. So, the written language is formed on the basis of the oral language. Written language is often perceived as a synonym for literary language. Styles of literary language, as a rule, appear on the basis of written language. Literary language is a system of styles. As a result, the emergence of literary language means the definition of styles.

Speech, which we now perceive as a vernacular, was then the language in which the living language was communicated by the people as a whole. Later, the literary language reached such a level of development with its written styles that it moved away from the naturalness of the people's language, as a result of which the literary language became a stereotype, a template language. At this time, people feel the need for natural communication

in communication. When this literary situation is reached, the cultural level of the society rises and there is a tendency to withdraw from the local dialect. In this case, the literary normative language to some extent opens the way to everyday life. Thus, the oral manifestation of the literary language - the style of life - emerges.

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