

Ibrahimli S. G.

Institute of Literature named after Nizami Ganjavi of the National Academy of Sciences of Azerbaijan

MAMED SAID ORDUBADI, THE FOUNDER OF THE GENRE OF THE HISTORICAL NOVEL IN AZERBAIJANI LITERATURE AND HIS WORK "THE SWORD AND THE FEATHER"

The aim of the article is to consider some aspects in the historical novel by Mammad Said Ordubadi "Sword and Pen". It is determined that the creation of historical figures immortalized in history and the collective memory of the nation, as well as poets famous for their wisdom throughout the world, is a very responsible and difficult task. It is indicated that it is not enough to simply know the historical context and events of that time, it is also necessary to study well the writer himself, who creates historical novels, who achieved the creation of an artistic display of history, enriched their novels with dramatic scenes, and at the same time depicted vivid images of historical figures.

The article widely uses such general scientific methods as the analysis of historical chronology, comparative analysis of facts of correspondence to real historical events, description of facts and events, interpretation of known facts, etc.

The novelty of the article is characterized by the fact that for the first time in Russian literary criticism an attempt was made to characterize the genre of the historical novel by M.S. Ordubadi. It is noted that monumentality is a work called "Sword and Pen", where the author deeply expressed not only literary skill, but also love for history, culture and national identity.

In conclusion, the author summarizes his own research, notes that M.S. Ordubadi is an artist who has achieved in his novels opened the pages of history for his readers, embedding numerous historical events in the reader's memory with the help of an artistic story. By mentioning the name of the outstanding medieval thinker and poet Nizami Ganjavi on the pages of this novel, skillfully experiencing the excitement with him in the exciting scenes, sharing his joys in the elevated moments and sorrow with him, creating a vivid impression and feeling in the reader as if he really saw the most precious moments hidden in his unique skill.

It is noted that M.S. Ordubadi is the founder of the historical novel genre in Azerbaijan and has accurately portrayed the vivid image of Nizami Ganjavy in his novel "Sword and Pen". Moreover, in this novel, he masterfully depicts the contradictions and turbulent events of the era and professionally created the characters of positive and negative characters. (380 words – 1942 symbols)

Key words: Mammad Said Ordubadi, novel, Nizami Ganjavy, Fakhraddin, Mashati Ganjavy, Katiba, Sada, Kutlug Inandzh, Valiahd, Talia, Dilshad, Husameddin, Nizameddin, Togrul, Atabey Magomed.

Statement of the problem. The pen is a symbol of knowledge, that is the scholars have used it to document their inventions, discoveries, and findings throughout history, the sacred books revealed to the prophets were also written with pens. M. S. Ordubadi has undoubtedly used the "pen" symbolically to express the power of the great Azerbaijani poet, Sheikh Nizami. However, he expresses poetically, based on philosophical wisdom that, in all sources of the history written by the pen, the sword has held as much significance in human life as the pen: "Sword and Pen".

As if M. S. Ordubadi paints a comprehensive portrait of Nizami Ganjavi's era through "Sword and Pen" and created vivid scenes for the reader.

The aim of the article is to consider some aspects in the historical novel by Mammad Said Ordubadi "The Sword and the Feather". It is noted that the creation of historical figures immortalized in history and the collective memory of the nation, as well as poets famous for their wisdom throughout the world, is an extremely responsible and complex task.

The novelty of the article is characterized by the author for the first time in domestic literary criticism tried to characterize the genre of the historical novel of M.S. Ordubadi, which did not yet have deeply rooted traditions in Azerbaijani literature. Noting the monumentality of the work entitled "The Sword and the Pen", where the author deeply expressed not only literary skill, but also love for history, culture and national identity.

Analysis of recent research and publications.

Young literary critic Afag Gasimova, in her work "Study of materials on historical figures during extracurricular activities" published in 2006 on the topic of educating teenagers on the example of historical figures, paid special attention to the contributions of M.S. Ordubadi in the continuous development of patriotic feelings of the growing generation [1].

Other researchers Talibov Yusif, Sadigov Farahim, Guliyev Sardar in their work "History of school and pedagogical thought in Azerbaijan" published in 2000 paid attention to the role played by M.S. Ordubadi in the history of pedagogical thought of our country [2].

The article published by Kangar Gulu on the great importance of publishing Mammad Said Ordubadi's historical novel "The Sword and the Pen" in the Uzbek language is of particular importance [3].

The book "Notable Personalities of Nakhchivan", published in an elegant format in the city of Nakhchivan, once again draws attention to the role played by Mammad Said Ordubadi in the development of the Azerbaijani people [4].

The monograph "Enlightenment Ideas of Great Thinkers" published by young writer Jamalov Kamal in 2015 examined the educational activities of M.S. Ordubadi in Azerbaijan and looked at the role his historical novels played in the country's prose genre [5].

The article "Lessons from History...or About M. S. Ordubadi's First Dramas" published by young researcher Abaszade Lala in the Culture newspaper in 2009 was also one of the reasons for the resonance at that time [6].

In another article titled "Love for the Motherland, Loyalty to the Motherland. In the Work of Mollanesraddinchi Mammad Said Ordubadi", young writer Jamalov Kamal included valuable advice addressed to young people by the prominent writer [7].

Task statement. In this work, the author constructs a system of moral and educational values. The plot of the work is polished around pure and noble morals. The idea of the novel is closely tied to noble character. Through the figures of Nizami Ganjavi and several other positive characters, the writer presents the brightest depiction of human ethics. In this novel, M. S. Ordubadi poetically revives the poetic view of the events related to Nizami Ganjavi as a poet and offers readers a "business card" of the great Nizami's identity.

Outline of the main material of the study.

M. S. Ordubadi discusses the contradictory events of this time, the decadence of the "Abbasid dynasty", the fall of the Seljuk Empire, the Persianization policies

of Shirvanshah Abdalmuzzafar in Azerbaijan, the life and activities of Nizami Ganjavi, as well as the daily life and culture of the people. M.S. Ordubadi highlights, with a deep sense of national pride, the Azerbaijani people's ongoing struggle for future, independence and freedom throughout history and he depicts the victories upon victories achieved by the brave men who, under the leadership of the heroic son of the people, Fakhreddin, rose up to liberate their homeland from the enemy's occupation, as well as the moment when the traitor and betrayer Husameddin is swiftly captured by Fakhreddin in the blink of an eye in rich colours:

"Husamaddin's horse emerged like an enraged lion between the fighting ranks. His eyes couldn't see ahead. He saw only what was in his heart. In his heart, Katiba's lips were speaking, demanding Fakhraddin's head. For that, it was not so difficult to face a renowned hero like Fakhreddin. He constantly heard Katiba's voice within him. For that voice was drawing Husameddin toward a happy life. Despite losing an army of four thousand men and finding himself among the defeated, he pushed his horse forward like a victorious warrior. Finally, as he approached the place where Fakhraddin stood, he saw him and pulled the reins of his horse. For a few minutes, they stared intently at each other. At last, Fakhraddin began to speak, condemning Husamaddin:

– As a commander of an army, killing you is one of my important duties. But I am ashamed to strike you with the sword, for I consider it a disgrace for my sword to be stained with the blood of a dishonourable and shameless man. You are a disgrace, because you have brought an army of four thousand Persians and Arabs to plunder your own homeland and kill your own people.

If there had been a single other Azerbaijani among the invading army that came to plunder and destroy Northern Azerbaijan, I would not dare call you a disgrace. But you are! Tell me, did you forget the oath and promise you made in Nizami's house?! Did you not promise to never act against the leaders of the Azerbaijani people?

Tell me, what crime did the villages burn from the Araz River to this place committed? Now prepare to face your punishment!

Husamaddin had no time to respond, because Fakhraddin spurred his horse and began circling him.

When Husameddin drew his sword and spurred his horse towards Fakhreddin, Fakhraddin's lasso wrapped around both the sword and his arms, binding them to his body" [8, p. 315–316].

Associate Professor Elnara Karagozova, PhD in Philology, evaluates novel “Sword and Pen” as a chronicle dedicated to the ancestors of the Azerbaijani people, and referenced the positive views expressed by academician Isa Habibbeyli about this novel in her article:

““Sword and Pen”, written by Mammad Said Ordubadi, the founder of the historical novel genre in Azerbaijani literature, remains one of the most beloved works among readers even today. Presenting the historical events of a half-century period through a literary lens, the main stage of the novel’s plot begins with the death of Atabeg Shamsaddin Eldaniz and ends with the collapse of the Atabeg state by the Khwarazm shah Jalaladdin. Within the artistic chronicle of this era of major historical events, the struggles of the people of that time – the ancestors of modern Azerbaijanis – for their homeland in the context of a state’s lifetime and the turbulent fate of the nation are narrated alongside. Academician Isa Habibbeyli writes: “In the 30s of the previous century when the former Soviet ideology carried out, at the state level, the mission of making people forget their roots and history, aiming to turn them into mindless beings, Mammad Said Ordubadi rendered a noble service to the preservation of national consciousness and cultural self-awareness in Azerbaijan by writing the historical novel “Sword and Pen”” [9].

It is well known that the city of Baghdad had long been the centre of the Caliphate for centuries. So, there is no count to the number of monuments in Baghdad that were constructed by the most renowned architects under the rule of different caliphs. In Baghdad there are far too many caravanserais, royal palaces of shahs and sultans, mosques whose minarets draw moisture from the clouds, reading halls, libraries, and madrasahs. The question is that, in Nizami Ganjavi’s era, this city was one of the leading cultural capitals of the world with its monuments, beautiful constructions. In the second part of “Sword and Pen”, M.S. Ordubadi introduces the Azerbaijani delegation to several of Baghdad’s monuments through the court dignitary Asaf, at the same time engraving into the reader’s memory the inhuman cruelty of the most infamous Abbasid caliph, Harun al-Rashid:

“Harun al-Rashid had two beloved people, one of them was his sister Abbasa and the other one was a vizier, Jafar. Abbasa was, in her time, the most beautiful woman of the East. Harun al-Rashid was too jealous to let her marry. One day he summoned Ja’far and said: I want my two favourite people to always be by my side. Therefore, I shall have you and my sister Abbasa married by having the Jamal sighəh recited,

but you must swear on my head never to touch her.

Ja’far accepted Harun’s condition and married her. After the marriage, he built a palace. They would often speak through the window you are now standing near and secretly meet. Finally, one day, Harun al-Rashid found that Abbasa had borne two sons from Ja’far. That is why he sent his slave Masrur that night to decapitate Ja’far while he was praying, and had his body burned” [10, p. 19].

There is sufficiently historical evidence attesting to the cruelty of Harun al-Rashid (763–815 CE). Mammad Said Ordubadi, has used artistic methods has a clear benefit for the reader’s thinking and should be engraved in their memory to convey such historical facts in a literary format in his novel “Sword and Pen”. The character Asaf, provides this information to a group of guests from Azerbaijan and through this episode, the author expresses his deep abhorrence for cruelty, savagery, and inhuman practices. Ordubadi was a writer with an encyclopaedic knowledge of history, he also had a very good knowledge of the history of the Caliphate, and of course, he possessed in-depth knowledge of the Abbasid Caliph Harun al-Rashid as well. Despite the passage of over a millennium, the writer knew Harun al-Rashid very well, and fully aware that, following the Umayyads, who are referred to “la’natullah” among the Muslims, the most notorious in history, Harun al-Rashid, regarded beheadings, bloodshed, and the killing of innocent people merely as a form of amusement. During his caliphate, Harun al-Rashid had shed countless amounts of blood and after executing his vizier Ja’far, he took measures to eradicate his lineage and had beheaded hundreds of people, from children to adults. The Barmakids, the family to which Ja’far belonged, were partially wiped out. A part of members of the Barmakid family, to which Vizier Ja’far al-Barmaki belonged In order to escape Harun al-Rashid’s wrath, had fled to avoid falling under Harun al-Rashid’s sword and one part of them is now the Khizi-Siyazan regions. Barmakid family was originally Turkic, this fact is confirmed in “On the History of the Khizi-Siyazan Region” an archaeological-ethnographic study) by Rafael Oguzturk Dagli published in 2011. However, upon settling in Khizi-Siyazan region, population of surrounding region (Shabran, Khachmaz, several villages of Guba) adopted the Tat language, which was commonly spoken in this language. By the late XIX century, many Barmakid descendants had migrated to Baku to find jobs, and the local population referred to them as “daghlis”. Notably, Jafar Jabbarli, one of Azerbaijan’s most prominent

playwrights, identified himself as a descendant of the Barmakids and provided some information about Barmakids.

By the way, it is also important to note that Babak (798–838), one of the national heroes of the Azerbaijani people, was tortured and killed by al-Mu'tasim (806–867), the younger son of Harun al-Rashid, in Samarra, Iraq.

M.S. Ordubadi's works were so beloved by the people that many readers wrote gratitude letters to the author and sharing their impressions about the work. After the release of "Sword and Pen" to the readers, M. S. Ordubadi received numerous letters. Book lovers who have made "The Sword and the Pen" one of their essential reads have shared their impressions of the novel with the author, most expressed great admiration for the work, noting that they read it with enthusiasm, even discussing and analyzing it as a family, as well as mentioned that they had learned a lot from this remarkable novel, although some episodes remained unclear to them. For example, on March 13, 1949, Rza Jafarov, the chief accountant of the cotton procurement station in Barda District, sent the following letter to M.S. Ordubadi:

"Dear Ordubadi! We have just completed reading both parts of your praiseworthy historical novel "Sword and Pen", which written about the life and era of Nizami with *longing and attentiveness*. Among the seven members of our family, aside from the younger children – our sixth-grade student Tofiq, fifth-grade student Tofiq, and their mother, who is an educated woman, all deeply enjoy appealing novels. At their request, during the time when I read this novel, I always read it aloud at home, in the presence of the entire family. Thus, although only I read the novel, four of us effectively experienced the novel together. After finishing the second book of the novel, today we engaged in a discussion and even some debates over our impressions. As a result, we decided to write to you to ask for clarification on some points that remained unclear, or *we are interested in*" [11].

After these letter, Rza Jafarov wondered how and by what means Crown Prince Abubakr managed to rescue Qutlug Inanj, and how he was eventually proclaimed heir to the throne at Sultan Toghrul's wedding celebration. Additionally, he expressed particular interest in what steps of Katiba Khanum, the mother of Qutlug Inanj, had taken to secure the release of her daughter from captivity, also asked why – despite possessing the ability to devise measures for carrying out every plan that crossed her mind – even in the final moments before taking poison and ending her life at Sultan Toghrul's gathering, deeply affected

by the impossibility of marrying Nizami in her youth – she took no action whatsoever regarding the release of her son Qutlug Inanj from captivity. Lastly, he inquired about the location and circumstances of the death of the people's hero, Fakhraddin.

Your magnificent novel "Sword and Pen", dedicated to the life and work of the great Azerbaijani poet Nizami Ganjavi, vividly recreates before our eyes the Ganja of the past, the Atabegs who once ruled Ganja, and the childhood, youth, and ultimately the old age of our beloved poet, or more precisely, the great wordsmith Nizami Ganjavi..." [12].

On the reverse side of their letter, the girls once again emphasized how much they enjoyed reading M.S. Ordubadi's works, the love for female characters from "Foggy Tabriz", "Secret Baku", "The Fighting City", the fact that these images will never be erased from memory, expressing their belief that such characters would never fade from public memory, and other admirable qualities of the author.

As we see, M.S. Ordubadi's novels written with the progressive ideas played a significant role in the daily lives and cultural awareness of Azerbaijani readers and had attracted a countless number of readers. Readers turned his novels into essential reading, analyzing these novels and sharing their impressions as mentioned above. All of his works were beloved, but his novels had a special place, because through them, readers learned about history, became aware of many secrets that were once hidden from them, understood who their ancestors were, and found themselves within the stories.

Among them, "Sword and Pen" holds a unique place, centred around the ideals of Azerbaijanism, a profound love for the homeland, and finally the antiquity of the Azerbaijani people's history and culture as ancient as life itself and in the fact that the Azerbaijani nation was formed not yesterday or today, but thousands of years ago.

In "Sword and Pen", M.S. Ordubadi created full-developed and complete characters, one of the most dangerous among them is Katiba, the wife of Atabeg Muhammad.

Katiba is portrayed as a terrifying woman, a symbol of evil, and closely aligns with the portrayal of Milady in Alexandre Dumas' "The Three Musketeers". Just as Milady in "The Three Musketeers" is deceitful, sly, and unrepentantly murderous, Katiba, with her stoneheartedness, is capable of poisoning and killing, even forces her own sister Taliya to commit a crime and poison the crown prince, whom she loves more than her own life. Throughout the novel, especially the second part of the novel, Katiba looms over the

amelisaeh people like a dark shadow, with her mind consumed by thoughts of only murder, betrayal, and revenge. In one scene of the work, she instructs her lover, the military commander Husameddin, to kill Nizami, Fakhraddin, and Atabeg's sons. However, Saba Khanum, once had a romantic affair with one of the novel's protagonists, Fakhraddin, exposes Katiba's treachery and warns him:

“Saba Khanum was no longer thinking about Fakhraddin’s destruction, but rather about his survival. Affected by these thoughts, she raised her head, looked at Fakhraddin’s eyes, and said shyly:

— My word is a promise. My darling, your words brought back all my youthful memories. But I have one request, watch out for Katiba! She wants to destroy you. Because she blames both you and Nizami for her father’s death. Husameddin has received great orders from her. He has undertaken to kill you, the Atabeg’s sons, and the poet Nizami” [10, s.54].

In another episode of the second part of “Sword and Pen”, Katiba persuades her own sister Taliya to poison her stepson, the crown prince. However, Taliya cannot carry out this treacherous act, because she is in love with the prince and wants to take the poison herself, just in time, the prince becomes aware of her intent and doesn’t allow her to end her life.

In the novel “Sword and Pen”, besides the portraits of Nizami Ganjavi and the people’s hero Fakhraddin, some historical figures such as Mabsati Ganjavi, Khagani, Atabeg Mahammad, Gizil Arslan, Toghru, and others, as well as positive and negative characters such as Nizammeddin, Husameddin, Qutlug Inanj, Katiba, Saba, Dilshad, and Taliya are brought vividly to life.

“Sword and Pen” is a work that will take its place in the history of world literature as a historical treatise, and with time, this will be confirmed. It is no coincidence that our Turkish brothers have already started reading the work and sharing their impressions with great joy:

“This valuable work by Mammad Said Ordubadi – “Sword and Pen” – was published in two volumes in June of this year in the frame of “Introducing Azerbaijani Books to the World” project, supported by the Ministry of Culture and published by Zengin Publishing House and has now been made available to Turkish readers to learn about Nizami Ganjavi and the era in which he lived” [13].

Many Orientalists with enemy-like behaviour toward Turkic peoples have analysed and praised Abu al-Qasim Ferdowsi, portraying him as the greatest intellectual figure of the Muslim East. Because Ferdowsi invents tales portraying fictional

Persian heroes as supposedly defeating the Turks. M. S. Ordubadi, in turn, notes that Ferdowsi relied not on historical realities, but on myths and epics:

“Ferdowsi is a highly ambiguous and mystery figure in terms of religion and ideology. He is nominally a Muslim. But there is no concern for tranquillity at all. Unlike other Persian poets, there is no trace of love or respect for the religion in his works. He wrote as he heard from the mobeds, as he read about the horrors created by Islam in the Zoroastrian world, and as he heard events about the destruction of ancient Persian civilization by the Arabs as a true Iranian, even a Zoroastrian Iranian. Moreover, at a time when he insulted and harboured hatred toward the Arabs who brought their religion to him, he did not attack the ancient Iranian religion of Zoroastrianism, even, after abandoning some of his own customs, he did not hesitate to worship the customs of the Zoroastrian faith. For this, Ferdowsi stood confused between two faiths and carried elements of both, at the same time, the patriotic Ferdowsi, who seeking to elevate Iran’s historical heroes a legendary status, did not move away from mythological influence, clung to it even more strongly and explored its every corner” [14].

M. S. Ordubadi, based on several arguments, clearly asserts that Nizami Ganjavi stands far above Ferdowsi:

“When the great Nizami wrote his “Iskandarnama”, he used neither “Shahnameh” by the poet of Tus, Abul Qasim Ferdowsi nor the themes used by the master Asad in “Garshaspnama”. He succeeded in creating only his own original themes. The work by great Ferdowsi, was written within a narrow provincial framework and can only defend its position before Nizami through the art of poetry” [15].

M. S. Ordubadi’s thoughts on Nizami’s superiority over Ferdowsi align with the views expressed in the monograph about Nizami Ganjavi by Mammad Amin Rasulzada, in which Ferdowsi is portrayed as a Persian chauvinist, while Nizami Ganjavi is described as being distant from Persianism and Zoroastrianism, as well as his repudiation of Ferdowsi’s inventions.

Scientist and expert on Nizami Ganjavi Sirajaddin Haji, provides insightful explanation of this:

“There is “*a difference in emotional state*” between Ferdowsi and Nizami. Ferdowsi cannot accept the Persian defeat by Alexander, *to escape the situation, he says that Persian blood flows in Alexander’s veins (fabricates a legend)*, and Nizami rejects this fabrication, *he seeks the reason for Alexander’s victory in his faith, intellect, and statecraft*. One of the clearest proofs of Nizami’s distance from Persianism is his hostility toward Zoroastrianism,

he considers Magianism disgraceful, talks about its dangers, and portrays Alexander as an enemy of the fire-worshippers, specially states that “he purified the world of Zoroastrianism”. Professor explains the reason for Nizami’s enmity toward Zoroastrianism with these words: “... In the literal sense, Nizami bears no sense and feeling of Persianism. He is a Muslim with all emotional outlook and consciousness; he believes in only God. From this monotheistic position, he rejects all forms of duality and plurality; he is a monotheist and a believer in divine unity, he believes in the oneness of God, although he writes in Persian, his thought and sentiment are far from Persian nationalism, this distance also reflected his unhidden enmity and hatred toward the Ismaili sect, which was particularly influential in his time...” [15].

Conclusion. When reading “The Sword and the Pen”, we do not find the pages of history, history itself calmly comes to us, and we absorb what is necessary and embed it into our memory. Scholars called M. S. Ordubadi as a historian, but he is a teacher

of history, a progressive intellectual who imparts historical knowledge to his readers without seeking anything in return. The writer deeply felt the spirit of each era he lived and wrote his masterpieces under their atmospheric conditions; however he masterfully integrated the most important historical episodes into his works, which is precisely why he has gained an astonishing level of reader admiration. If we call “The Sword and the Pen” the writer’s masterpiece of the career, we were not mistaken, because with its richness in beauty, depth, and historical insight, this remarkable novel has become a bedside book for hundreds of thousands and will continue to be so for generations to come.

M. S. Ordubadi studied Nizami Ganjavi’s literary and poetic heritage in detail, has written articles about him as mentioned above, and did not limit himself to these articles alone, but also authored the novel “Sword and Pen”, which can be compared to the greatest works of world literature, with every line adorned like golden words.

Bibliography:

1. Qasımov Afaq. "Sinifdənxaric tədbirlər zamanı tarixi şəxsiyyətlərə dair materialların öyrənilməsi". Yeniyetmələrin tarixi şəxsiyyətlərin nümunəsində tərbiyə edilməsi. Bakı: Nurlan, 2006. səh. 124.
2. Talıbov Yusif, Sadıqov Fərahim, Quliyev Sərdar. Azərbaycanda məktəb və pedaqoji fikir tarixi. Bakı: Ünsiyyət, 2000. səh. 492.
3. Kəngər Qulu. Məmməd Səid Ordubadinin "Qılinc və qələm" tarixi romanı özbək dilində nəşr olunub. 01.02.2024. URL: <https://xalqqazeti.az/az/medeniyyet/162809-qilinc-ve-qelem-ozbek-dilinde>
4. Naxçıvanın görkəmli şəxsiyyətləri – Məmməd Səid Ordubadi. URL: https://ryl.az/melumat-bazalari/Naxcivan_Muxtar_Respublikasi_el_melumat_bazasi/pdf/shexsiyyetler.pdf
5. Camalov Kamal. Böyük mütəfəkkirlərin maarifçilik ideyaları. Monoqrafiya. Bakı: Elm və təhsil, 2015. 224 s.
6. Abaszadə Lalə. Tarixdən ibrət...yaxud M. S. Ordubadinin ilk dramları haqqında. Mədəniyyət. 2009. 15 aprel. S. 5.
7. Camalov Kamal. Vətənə Sevgi, Vətənə Bağlılıq. Mollanəsrəddinçi Məmməd Səid Ordubadi Yaradıcılığında. URL: <https://sabaha-inamla.az/edebiyyat/18914-vtn-sevg-vtn-baliliq-mollansrddnc-mmmd-sd-ordubad-yaradiciinda-kamal-camalov-.html>. 29-10-2020
8. Cəfərov Rzadan Məmməd Səid Ordubadiyə məktub. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstututunun şəxsi arxiv fondu, Fond № 14, s.v. 624.
9. XII əsrə Azərbaycan ədəbiyyatı və onun Şərqi klassik ədəbiyyatına təsiri. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstututunun şəxsi arxiv fondu, Fond № 14, s.v. 420.
10. Hacı, S. Nizami Gəncəvinin milli və ədəbi kimliyinə Rəsulzadə baxışı. 525-ci qəzet. 2017, 30 mart. s. 6. URL: <https://www.anl.az/down/meqale/525/2017/mart/534851.htm>
11. Qaragözova, E. Ordubadinin “Qılinc və qələm”i: tarixi və bədii gerçəklilik. 525-ci qəzet. 2022, 22 mart. URL: <https://literature.az/?page=117720&newsId=117720&lang=aze>
12. Ordubadi M. S. Qılinc və qələm. Bakı: Şərq-Qərb, 2005. h.2. 416 s.
13. Məmməd Səid Ordubadinin “Qılinc və Qələm” romanı Türkiyədə nəşr olunub. URL: <https://sia.az/az/news/culture/687065.html>
14. Firdovsidə mifaloji təsirlər. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstututunun şəxsi arxiv fondu, Fond № 14, s.v. 427.
15. Ordubadi M. S. Qılinc və qələm. Bakı: Şərq-Qərb, 2005. h. 1. 344 s.
16. Ordubadi M. S. Qılinc və qələm. Bakı: Şərq-Qərb, 2005. h. 2. 416 s.

Ібрагімлі С. Г. МАМЕД САІД ОРДУБАДІ, ОСНОВНИК ЖАНРУ ІСТОРИЧНОГО РОМАНА В АЗЕРБАЙДЖАНСЬКІЙ ЛІТЕРАТУРІ ТА ЙОГО ТВОРИ «МЕЧ І ПЕРЕ»

Мета статті розглянути деякі аспекти в історичному романі Маммад Саїд Ордубаді «Меч і перо». Визначено, що створення історичних особистостей, увічнених в історії та колективної пам'яті нації, а також поетів, які прославилися своєю мудрістю на весь світ, є дуже відповідальним та складним завданням. Вказується, що недостатньо просто знати історичний контекст і події на той час, необхідно ще добре вивчати самого письменника, який створює історичні романі, які досягли створення художнього відображення історії, збагатили свої романі драматичними сценами, і водночас зобразили яскраві образи історичних особистостей.

У статті широко використані такі загальнонаукові методи як аналіз історичної хронології, порівняльний аналіз фактів відповідності реальним історичним подіям, опис фактів та подій, інтерпретація відомих фактів тощо.

Новизна статті полягає в тому, що вперше у вітчизняній літературній критиці зроблено спробу дати жанрову характеристику історичного роману М.С. Ордубаді. Зазначається, що монументальність твору «Меч і перо», в якому автор глибоко виявив не лише літературну майстерність, а й розвинув у читачів любов до історії, культури та національної самобутності.

На закінчення автор підбиває підсумки свого дослідження, свідчить про те, що М.С. Ордубаді у своїх творах вступає як художник, який зумів відкрити читачам сторінки історії, зафіксувати в їх пам'яті численні історичні події за допомогою художніх образів та описів. Згадки на сторінках цього роману імені видатного середньовічного азербайджанського мислителя і поета Нізамі Гянджаві, він майстерно переживає разом з ним хвилювання в захоплюючих сценах, поділяє з ним його радості у піднесені моменти і прикрості, створюючи у читача яскраве враження і відчуття, ніби він дійсно побачив унікальну майстерність.

Зазначається, що М.С. Ордубаді є засновником жанру історичного роману в Азербайджані і без помилки зобразив яскравий образ Нізамі Гяндже у своєму романі «Меч і перо». Більше того, у цьому романі він майстерно зображує протиріччя та бурхливі події епохи та професійно створив характеристи позитивних та негативних персонажів. (287 words – 1878 symbols)

Ключові слова: Мамед Саїд Ордубаді, роман, Нізамі Гянджеві, Фахраддін, Машаті Гянджеві, Катіба, Сада, Кутлуг Інандж, Валіахд, Талія, Ділшад, Хусамеддін, Нізамедін, Тогрул, Атабей Магомед.

Дата надходження статті: 15.10.2025

Дата прийняття статті: 10.11.2025

Опубліковано: 29.12.2025