

UDC 82-7; IRSTI 17.82.70

<https://doi.org/10.47526/2025-1/2664-0686.142>**S. IBRAHIMLI** *Candidate of Philological Sciences**Literature Institute named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences  
(Azerbaijan, Baku), e-mail: sabinaibrahimli001@gmail.com***SATIRIC POEMS AND TRANSLATIONS OF MAMMAD SAID ORDUBADI**

**Abstract.** Among the great figures of world literature, three Russian thinkers stand out: Fyodor Mikhailovich Dostoevsky, Lev Nikolayevich Tolstoy, and Alexander Sergeyevich Pushkin. These literary geniuses are significant to Russian culture and hold universal values due to their profound humanism, democratic ideals, rejection of racism, and love for humanity. Their works have been widely translated across different cultures, including in Azerbaijan, where numerous poets and writers have contributed to their dissemination.

One such prominent Azerbaijani translator is Mammad Said Ordubadi, who dedicated his literary career to translating and promoting the works of these Russian authors. His collected works comprise at least six thousand pieces, including both short and extended literary compositions. Although Pushkin lived a relatively short life of 39 years, his travels across various regions, including the Caucasus, greatly influenced his poetry. Despite not visiting Azerbaijan directly, Pushkin expressed admiration for the region and its cultural heritage, which is reflected in his poetry devoted to the Caucasus. His intellectual interactions with Azerbaijani scholars such as Abasgulu Agha Bakikhanov and Mirza Fatali Akhundov further strengthened the cultural exchange between Russian and Azerbaijani literary traditions.

Pushkin's works, translated by Azerbaijani intellectuals, became widely popular among the literate population of Azerbaijan. Mammad Said Ordubadi, who deeply admired Pushkin's humanistic ideals, translated several of his works, including "The Fountain of Bakhchisaray", "Boris Godunov", "Nightingale", into Azerbaijani. Ordubadi's literary contributions extended beyond Russian literature, as he also translated works from European and global authors. His extensive literary career, spanning over six decades, reflects both his natural poetic talent and his dedication to fostering intercultural literary appreciation. This study highlights the significance of Ordubadi's translations in bridging Russian and Azerbaijani literary traditions, demonstrating the enduring impact of literary humanism across cultures.

**Keywords:** Satire, translation, intercultural dialogue, literary communication, literary humanism.

**С. Ибрагимли***филология ғылымдарының кандидаты**Әзірбайжан ҰҒА Низами Гянджави атындағы әдебиет институты  
(Әзірбайжан, Баку қ.), e-mail: sabinaibrahimli001@gmail.com***Маммед Саид Ордубадидің сатиралық өлеңдері мен аудармалары**

**Аңдатпа.** Әлем әдебиетінің ұлы тұлғаларының қатарында үш орыс ойшылы ерекше орын алады: Федор Михайлович Достоевский, Лев Николаевич Толстой және Александр Сергеевич

**\* Бізге дұрыс сілтеме жасаңыз:**

Ibrahimli S. Satiric Poems and Translations of Mammad Said Ordubadi // *Ясауи университетінің хабаршысы*. – 2025. – №1 (135). – Б. 15–27. <https://doi.org/10.47526/2025-1/2664-0686.142>

**\*Cite us correctly:**

Ibrahimli S. Satiric Poems and Translations of Mammad Said Ordubadi // *Iasau universitetinin habarshysy*. – 2025. – №1 (135). – Б. 15–27. <https://doi.org/10.47526/2025-1/2664-0686.142>

Date of receipt of the article 02.01.2025 / Date of acceptance 30.03.2025

Пушкин. Бұл әдеби данышпандар тек орыс мәдениеті үшін ғана емес, сонымен қатар олардың терең гуманизмі, демократиялық идеялары, нәсілшілдікке қарсы ұстанымы және адамзатқа деген сүйіспеншілігі арқасында бүкіл әлем үшін маңызды. Олардың шығармалары көптеген мәдениеттерге аударылған, оның ішінде Әзірбайжанда да көптеген ақындар мен жазушылар осы туындыларды таратуға өз үлесін қосты.

Осындай көрнекті әзірбайжан аудармашыларының бірі – Маммад Саид Ордубади, ол өз әдеби қызметін осы орыс авторларының шығармаларын аударуға және насихаттауға арнады. Оның жинақталған еңбектері алты мыңнан астам шығарманы, соның ішінде қысқа және кең көлемді әдеби туындыларды қамтиды. Пушкин небәрі 39 жыл ғана өмір сүрсе де, оның Кавказды қоса алғанда, әртүрлі аймақтарға жасаған сапарлары оның поэзиясына үлкен әсер етті. Ол Әзірбайжанда тікелей болмағанымен, бұл өңірге және оның мәдени мұрасына деген сүйіспеншілігін білдіріп, Кавказға арналған өлеңдер жазды. Әзірбайжан ғалымдары Абасгулу Аға Бакиханов және Мирза Фатали Ахундовпен зияткерлік байланыстары орыс және әзірбайжан әдеби дәстүрлері арасындағы мәдени алмасуды нығайтты.

Әзірбайжан ағартушылары аударған Пушкиннің шығармалары елдегі сауатты халық арасында кеңінен танымал болды. Пушкиннің гуманистік идеяларын терең құрметтеген Маммад Саид Ордубади оның *Бақиасарай субұрқағы*, *Борис Годунов* және *Бұлбұл* сияқты бірнеше шығармасын әзірбайжан тіліне аударды. Ордубадидің әдеби еңбегі орыс әдебиетімен шектелмей, еуропалық және әлемдік авторлардың шығармаларын да аударумен жалғасты. Оның алпыс жылдан астам уақытқа созылған әдеби мансабы оның табиғи ақындық таланты мен мәдениетаралық әдеби бағалауды дамытуға деген ұмтылысын көрсетеді. Бұл зерттеу Ордубадидің аудармаларының орыс және әзірбайжан әдеби дәстүрлерін байланыстырудағы маңыздылығын атап көрсетіп, әдеби гуманизмнің мәдениеттер арасындағы ұзақ мерзімді әсерін дәлелдейді.

**Кілт сөздер:** сатира, аударма, мәдениетаралық диалог, әдеби байланыс, әдеби гуманизм.

### С. Ибрагимли

кандидат филологических наук

Институт литературы имени Низами Гянджави НАН Азербайджана  
(Азербайджан, г. Баку), e-mail: sabinaibrahimli001@gmail.com

#### Сатирические стихи Маммада Саид Ордубади и переводы

**Аннотация.** Среди великих фигур мировой литературы особое место занимают три русских мыслителя: Фёдор Михайлович Достоевский, Лев Николаевич Толстой и Александр Сергеевич Пушкин. Эти литературные гении имеют значение не только для русской культуры, но и для всего мира благодаря их глубокому гуманизму, демократическим идеям, неприятию расизма и любви ко всему человечеству. Их произведения переведены на многие языки, в том числе на азербайджанский, и многие поэты и писатели Азербайджана внесли вклад в их распространение.

Одним из выдающихся азербайджанских переводчиков был Маммад Саид Ордубади, посвятивший свою литературную деятельность переводу и популяризации произведений этих русских авторов. Его собранные труды насчитывают более шести тысяч произведений, включая как короткие, так и объемные литературные тексты. Хотя Пушкин прожил всего 39 лет, его путешествия по различным регионам, включая Кавказ, оказали значительное влияние на его поэзию. Несмотря на то, что он не посещал Азербайджан лично, он выразил любовь к этому региону и его культурному наследию, посвятив Кавказу несколько стихотворений. Его интеллектуальные связи с азербайджанскими мыслителями Абасгулу ага Бакихановым и Мирзой Фатали Ахундовым способствовали укреплению культурного обмена между русской и азербайджанской литературными традициями.

Произведения Пушкина, переведённые азербайджанскими просветителями, получили широкое распространение среди грамотного населения страны. Глубоко почитавший гуманистические идеи

Пушкина, Маммад Саид Ордубади перевёл на азербайджанский язык такие его произведения, как *Бахчисарайский фонтан*, *Борис Годунов* и *Соловей*. Литературное наследие Ордубади не ограничивалось русской литературой — он также занимался переводами произведений европейских и мировых авторов. Его более чем шестидесятилетняя литературная деятельность свидетельствует о его природном поэтическом таланте и стремлении к развитию межкультурного литературного диалога. Данное исследование подчёркивает значимость переводов Ордубади в связывании русских и азербайджанских литературных традиций, а также доказывает долгосрочное влияние литературного гуманизма на межкультурные связи.

**Ключевые слова:** сатира, перевод, межкультурный диалог, литературная коммуникация, литературный гуманизм.

### Introduction

In the creativity of M.S.Ordubadi like the endless sea, satire has a special place, and these satires consist of mainly feuilletons, feuilletons written in verse, as well as satiric poems. These satires reflect the most important problems and pains of this time. The poet has published most of these satires under the sign “Hardamkhayal”. The question is that the materials related to Ordubad, Julfa, Iran and Northern Azerbaijan published in “Molla Nasraddin” magazine belonged to exactly M.S.Ordubadi and were published under the sign “Hardamkhayal”. The writer sometimes demonstrated Baku city and other regions in his journalistic activity, mostly the above-mentioned regions contain the units of his satire plan. M.S.Ordubadi declared his views related to spiritual thought life and ideal living wishes of people in other samples, as well as satires. His every word is very important for increasing the well-being of his people.

In “Taza hayat” newspaper, “Mirza Hasan and Sheikh Fazlullah, A Bunch of White Roses”, “Keyfsiza nazira” written as Nazira to the poem with “Yaradıbsan (You have created)” refrain established of 17th number 1911 of “Molla Nasraddin” magazine by Ali Nazmi with the pen-name of “Hardamkhayal” and have been published in the 20th number 1911 of this magazine, “İnsan yaradıbsan (You have created human)” in the 21st number 1911 of “*Molla Nasreddin*” magazine, “Zahidlere agh gul dastasi (A Bunch of White Roses for Ascetics)” published in the 25th number 1912 of “Molla Nasraddin” magazine, nazira to Ibrahim Tahir Musayev and “juvallahibey” published in the 26th number 1913 of *Molla Nasreddin*, “Var! (have)” a satirical poem published in the 7th number 1915 of “*Babayi-Əmir*” on page 3, “Musalman qchusuna (To muslim ram)” in 15th number 2015 of *Babayi-Əmir*, and “Ovladi-veten qoy dagilib derbader olsun” in 1st number 1916 of *Babayi-Əmir* on page 5, Ajab kim bir de arbabi-jahalat muhfal vardir” in 4th number of “Dirilik”, “Bigana galib haggina zor et danishma” in 2nd number 1917 of “Tuti” on page 2 and 3rd number 1917 of “Tuti”, and “Aghbashlar ictimaininin qatnamasi (The resolution of the White-headed Society)” in 16th number 1917 of “Tuti” on page 2, and other satirical poems were published.

### Research methods and materials

The methodological foundation of this research is based on a systematic and historical-comparative approach. The study employs historical and comparative methods, allowing for the tracing of Russian literature’s influence on Azerbaijani translation traditions. The literary legacy of Mammad Said Ordubadi is analyzed through the lens of his translation activities and satirical works. The research relies on an examination of monographs, articles, archival materials, and the author's original translations, enabling the identification of key trends in his work and his contribution to the development of intercultural literary interactions.

### Results and discussion

*Satiric poems by Mammad Said Ordubadi.* Like other poets, the members of Molla Nasraddin such as Aligulu Gamkusar (1900–1919), Ali Nazmi (1878–1946), Bayramali Abbaszada (1859–1926), and others, M.S. Ordubadi has written satiric poems, mostly under the influence of

M.A.Sabir and have benefited the style of Sabir. In this turn, the language and style, the method of creating laughter, satiric expression means of M.S. Ordubadi are rich like in M.A.Sabir. While the writer satirizes the despotic rule of the tsar, the hypocrites who peel common people like onion skins under the guise of religion, and the ignorant people drowning in the swamp of ignorance, it combines smoothness, simplicity, rhythm, tempo, and a harmonious flow. In turn, these have their impact on the quick memorability of his satires, as well as on their popularity:

*No money, no sorrow, but we have our charming Polyas  
If no faces, still we have our spectacles to entertain.  
Though in indulgence, we lost the world in pleasure,  
The more we lost the world, the more our own worlds emerged.*

*We have no grand societies, nor wealth,  
Without councils, we have councils as beautiful as flowers.  
As the vodka bottle empties, the pipe fills with smoke,  
But beyond that, we still have our Lolias [10].*

As we saw, the exposure motifs in the poet's style have a special role.

Abdulkhalig Jannati (1855–1931) was one of the oldest and active members of “Majmaush-shuara” the literary assembly established in Baku. Jannati, who made cooperation with Ali Bey Huseynzada since he has been created the “Fuyuzat” organ opposed the Persianization policy carried out by Persian chauvinists under the influence of Shi'ism and published several poems in “Fuyuzat” to declare how useful to the unit under the Turkism, Turanism flag is for the people. One of them was “We are the successors” Fakhrieh:

*Though we are afflicted by the hardships of life,  
In this era, we are bound by sorrow and strain.  
To those who see us as lowly, we are noble indeed,  
In the arena of significance, we are the standard-bearers of loyalty.  
We are Turonian, owners of honor and renown,  
We are the worthy successors of our ancestors.  
Noble and esteemed, descendants of the ancestors,  
Deputies, representatives, and viceroys. [2, p.161].*

However, M.A.Sabir did not consider the praise of the Turkish tribes of Jannati to be right at all and wrote “Fakhrieh” as response to him:

*Once upon we were both Garagoyun, and Aghgoyun  
We moved to both Azerbaijan, and Anatolian  
We tore each other apart so much, we grew weary,  
The more we tore, the more we tired, and  
The more we tired, the more we shattered.  
We are Turanians, descendants of a hardworking and humble lineage!  
And bring trouble upon us from our own people! [6, p.123]*

In addition to as objection to Jannati, M.A.Sabir has also written fakhriehs named “Our goal, our thoughts, are the revival of our homeland”, and “Our prayers, our thoughts, are those of legends”. According to M.A.Sabir the dividing of Islam religion into sects, more precisely Sunni or Shi'ism caused more severe consequences after the wars between Ottoman ruler Sultan Salim and Safavid ruler Shah Ismayil Khatai.

However M.S. Ordubadi considered it to be senseless to give undeserved praise and preferred to awaken the nation that was in slumber by criticizing Jannati, so he wrote:

*Not the slightest difference if the nation falls apart,*

*Crushed beneath the feet, like an apathetic ant,  
We would not flinch, though cannon fire be nearby,  
Because we are all as dead,  
I cannot understand what we are in this world, after all? [8]*

There were contradictions between the outstanding poets of Azerbaijan at the beginning of the XX century and of course, it comes from representing the press organs which create contradictions with each other by. Although these poets occupied different places in their creativity, their goals and aims were only to provide service for the homeland and people. Perhaps, these contradictions made a strong foundation for the expansion of their creative horizons, their pen was becoming sharper and more refined day by day, and they were developing.

To place trust in the Almighty Allah is very good. But not to struggle and only to trust Allah having become obedient by not responding to injustice, disgrace, and being under the control of someone, of course, is not appreciated by God. Because Allah created humans as conscious beings and gave them wise and courage to fight against the dark powers. In this satiric poem the target of criticism of M.S. Ordubadi is submissiveness, weakness, cowardice, and blindly obeying the authoritarian:

*If someone is harming you, accept it,  
Surrender to Allah and descend to the grave,  
Do not have enmity with anyone; if you have reconciled,  
Even if a hundred-year pass, don't bloom, don't blush, remain humble!  
Every day, go back, try again, keep your tongue tied, or you'll face trouble! [9]*

The satires of M.S. Ordubadi have been read by the progressive intellectuals of times with pleasure. The letter addressed to him by the genius compositor Uzeyir Bey Hajibeyli confirmed it expressly:

*"Said! I wonder, why you have been in Ordubad. If you move to Baku, you will find large page for your writings, we will closely know and make the condition for you improve. According to the word of Azimzada, you don't want to come to Baku because you're afraid of the braggart. There is no need to be afraid about this. Believe me, the leaders themselves read the satires by laughing. I liked your satire "The geography of the colonial situation of Algeria" in "Molla Nasraddin" collection very much. I always read it when I was tired, even the greedy clerics read this writing by laughing and repeatedly although they are angry. I advise that while writing such things, don't pay attention only to make the readers laugh, try to make them think.*

*Your sorrowful friend H.Uzeyir" [7]*

Like other Azerbaijani poets, M.S. Ordubadi has also written Nazira to Movlana Fuzuli. However, his Nazira mostly were in satiric form. It mainly carried a critical character towards the usurers who drain the people's blood, as well as the hypocrites who, under the guise of religion, invent all sorts of laws for themselves. For example, there is no concept called "sigha" in Islam, only the marriage contract according to Sharia law. Fraudulent religious figures have invented a fake marriage called "sigha" to satisfy their desires by marrying a widow every night. M.S. Ordubadi wrote Nazira to the famous ghazal of Movlana Fuzuli:

*My body rests within the robe of confusion, hidden from sight  
While I live, this is my attire; if I die, my shroud awaits.*

And strongly criticizes those who invented "sigha" with satire:

*My homeland has achieved great success and prosperity, from the union,  
My work is like the Friday ceremony, and my companions are the society [4, p.7].*

Although the population spoke their native languages in Azerbaijan until the early 20th century, in their homes and daily lives, Persian was primarily taught in madrasahs and modern schools. As a result, the persons with poetic souls, when they took up the pen, often began writing poetry in Persian. This had become a sort of tradition dating back to ancient times. Therefore, Azerbaijani poets were well-versed in the works of Persian poets such as Sheikh Saadi Shirazi, Hafiz Shirazi, Omar Khayyam, and others, and they would even write Persian Nazira in literary gatherings. However, with the revolutionary movements that began in the early 20th century, the development of the native language was also promoted, and Azerbaijani artists began to write and create in their native language. M.S. Ordubadi also began his poetry career in his youth, with poems in Persian. However, as mentioned above, the revolutionary movement prompted him to write in his native language, and he continued to create works in Azerbaijani for the rest of his life. Until 1920, when the Soviet government was established, M.S. Ordubadi wrote for various media outlets, but his main goal and ideology were to expose the hypocrites, fraudsters, and tyrants, and to reveal the suffering of the people. However, after the Soviet government was established in Azerbaijan, everything changed fundamentally, and religious, national, and spiritual values, as well as traditions, were abolished, even religious ceremonies like the Qurban Bayram were prohibited, in short, atheism was promoted, writers and poets became victims of this regime. This was because there were no longer any tsarist officials or hypocritical clergy to criticize. That is, there were no subjects left to target for criticism. Now, satire had to operate under the directives of V.I. Lenin. It was Lenin who had to determine the topics and content of satire, just as he did with other fields. This is clarified by Doctor of Philology, Professor Badir Khan Ahmadov in his monograph “XX Century Azerbaijani Literature” (Stages, Trends, Issues) on page 206, in the section “Development Paths and Trends of Satirical Poetry”:

*“The satirical poetry, which began to take shape in the mid-19th century and reached its peak in the early 20th century, faced a new designation during the period of proletarian dictatorship. This designation was defined by V. Mayakovsky’s poem “Iclasbazlar” (Meeting-goers). In this poem, V. Mayakovsky ironizes the “meeting-goers” of the new regime, attempts for the first time to expose socially rooted flaws (certainly based on the intuitive orders of the new system and political structure). Behind the appreciation of V.I. Lenin, the main architect of socialism to the poetry, there was the destination for the development of satire in the new era. The “revolutionary genius”, who approved of the creation of this new type of satire, wrote: “We must look straight at those fools (the meeting-goers – B.A.) without fear. As revolutionaries, we must get used to this (criticism – B.A.)” [3, p.223].*

Thus, M.S. Ordubadi was also forced to develop his style according to the demands of the “revolutionary genius”, not as his heart desired, but in line with the new revolutionary content, like V. Mayakovsky. As a result, his satires could no longer be as sharp, witty, and heartwarming as before. Some critics claim that the writer was supposedly rooted in Bolshevism from the beginning. However, this is completely not the case. Because there is a clear difference between his satirical poems written before 1920 and those written after the revolution. The reason for this is that, until 1920, the writer created based on the desires of his heart, while after 1920, he wrote according to the demands of the new regime, as mentioned above. In 1920–1921, his poems began to be published in newspapers and magazines such as “Communist”, “Maarif Ishchisi”, and “Fuqara Fuyuzati”, which were published by the Soviet government apparatus.

After 1920 the books of M.S. Ordubadi such as “Mollanın yuxusu” (1929) (The dream of Mollah), “Kohne adamlar” (1930) (The old men), “Sheirler” (1930) (Poems), “Menim sheirlərim” (1930) (My poems), these are collected from satiric poems and have mainly written by the requirements of socialism ideology. But the writer within his capabilities, continued the influence of Sabir and the Sabir school, once again demonstrating the “Sabiran” style. For example, he strongly satirizes the Iranian Shah, Ahmad Shah, for his tyranny over the people of Iran, depriving them of

their freedoms, while also being a slave to his own desires, indulging in pleasure and revelry day and night. He does this by staying true to his satirical style, directing a powerful satire in Ahmad Shah's own words:

*I am worried about my nation, my homeland, I am coming,  
Once again, with a gaze on the realms of struggle, I am coming.  
Xalyszada, Tadayyum devoured five or ten dogs,  
Five or six parliamentary dogs helped me,  
Once again, the homeland slept, the blankets and pillows were opened,  
But I am a clear command to those asleep, I am coming,  
I am coming as the youthful king to a great land [5, p.173].*

M.S. Ordubadi joined the Communist Party in 1918. This was his class ideology. Therefore, it is foolish and unjust to judge the writer. Because he saw the happiness of his people in Bolshevism, in the strength of the Communist Party, like Nariman Narimanov, the great son of Azerbaijan, public and political figure, educator, and publicist. Muslim Bolsheviks, including N. Narimanov and M.S. Ordubadi, had believed in V.I. Lenin a lot and were sure that he would bring happiness to the oppressed nations. However, shortly after the establishment of the Soviet government in Azerbaijan, mosques, places of worship, khanqahs, and shrines began to be demolished, and pig farms were built in their place. As if this wasn't enough, people who went to war against the Dashnaks to defend their homeland, land, and people were arrested, executed, and exiled to the cold Siberian regions. The work of writers and poets was no better. In this matter, Aliheydar Garayev was particularly zealous, slandering innocent people and sending them to the "Special Section" of General Pankratov, known as "Ralach". All of this was happening before M.S. Ordubadi's eyes. In fact, the Communist Party was not at fault here. The cruel regime used the influence of the Party to play tricks on innocent people under the title "The Principles of the Communist Party". There was no choice but to praise V.I. Lenin, Bolshevism, the "October Revolution", and Stepan Shaumyan, who in 1918 had become an enemy of the Azerbaijani people and had committed a massacre against tens of thousands of our people. A "brotherhood" melody was being promoted by the Armenians, who had spilled the blood of the Azerbaijani people. If we look at a scene written in the book "Bloody Years", we can see a clear difference between the works before and after the revolution. In "Bloody Years", he bitterly notes how cruel and bloodthirsty the Armenians were:

*Since this novel was not published at that time, Ordubadi had to publish it for the first time in Ankara under the name "Qanlı seneler" (Bloody Years). It was in the novel and in the books written by Ordubadi's intellectuals that Ordubadi, while evaluating the supremacy of the mullah, noted that the highest mullah of the city took the Holy Quran and cut off 30 babies to prevent the killing of them and prevent the genocide. They brutally cut off the heads of the babies, kill the mullah, and then burn our Quran" [12].*

As it is seen, while reflecting the Armenians' executioners and bloodthirsty figures, the phrase "They burned our Quran" is also used. This expresses the writer's love for the sacred Quran. However, after the revolution, in several writings and articles he penned, Islam, religious ceremonies, and even the Eid al-Adha, which was revealed to feed the hungry, are criticized. In the novel "Gizli Bakı" (Private Baku), the writer creates several positive Armenian characters. So, these are portrayed as the most advanced, the strongest forces of the proletariat fighting against the existing regime. This, without a doubt, clearly declares that the writer was writing and creating under the demands of the totalitarian regime

However, M.S. Ordubadi did not blindly and thoughtlessly join the ranks of the Communist Party. He had read Karl Marx and Friedrich Engels' "Manifesto Communist Party" and was sure that communism would be realized based on the principles of utopian socialism. However, nothing did turn out as the writer had thought or hoped. Shortly after the Bolshevik Revolution, the

shackles, chains, and fetters of the Soviet government began to be seen, and many innocent people had them placed on their wrists.

The question is that M.S. Ordubadi had been arrested by Tsar-Method-Department in 1914 and lived a difficult exile life, because of the sufferings he endured his health was deteriorated. However, after the revolution in February 1917, he was freed from exile. Without a doubt, in turn, it increased his respect for Bolsheviks. So, after the establishment of Bolshevik government in Azerbaijan, he was granted positions in the various fields of education and culture. And he carried out these tasks properly. But in the satiric activity of the writer, the weakening of the public-political fervour naturally manifests itself openly. Nevertheless, the war of German-fascists against SSR in 1941, at the same time, the bravery shown by the Azerbaijani heroes in this war against the fascists caused the spirit of struggle, harsh cries against the cruel enemy, and the most productive age of his creativity began with this:

*We shed little blood, yet remained sovereign,  
The earth is entirely held by three noble hands,  
Even if small states are many, all decrees belong to us,  
All are we who build every treachery in the world,  
We did not allow a single rebel to remain in the world [5, p.217].*

In this poem, M.S. Ordubadi shames the murderer in his own words. It is known to most that, Adolf Hitler in his speeches cleaned humans of the negative elements while occupying many countries of Europe, as well as the land of SSR, committing massacres. M.S. Ordubadi demonstrates the hypocritical thoughts of Hitler through his words, in a way of irony. And in turn, it confirms that the writer used the most dynamic artistic expressions of the unlimited possibilities of poetry against fascism.

**Translations by Mammad Said Ordubadi.** M.S.Ordubadi have translated many works of Russian and classics such as “Golden Fleet March”, by Alimova which talks about the heroism of sailors, “The Barber of Seville”, which praises the pure, simple hearts of the common people against the courtly morals of nobility, by Bomarse and Rossini, the work named “From the good to the good” by Bolotin, “Area of Julietta” from the famous tragedy Romeo and Julietta by Shakespeare, (the tragedy has been composed in 24 times as opera by classic European composers), anonymous “Rock mouse”, “Give me my tears” by Gendel, “In the 12th day of December” by Isakovsky, “How to read”, “Spot march”, “Melody about Homeland” by Lebedev Kimaj, translation from Persian of “Isgandername and “Sharafname” of Nizami Ganjavi, “Girls’ melody”, “The Fountain of Bakhchasaray”, “Boris Godunov”, “The Nightingale” by Pushkin and his other poems, “The pilot’s March” by Sikorsky, “A bit late at night” by Surkov Aleksey, “Melody of Far East”, “The burned letter” by Vinnikova, “The drum roars” by Yegmond, “Our fate is like this”, “The decision of Aunt Shyani-Sao” by the Chinese poet Yemi Siayon and other.

A.S. Pushkin (1799–1837) has been loved in Azerbaijan as in Russia and now is loved either. It is not accidental that M.F. Akhundov, Azerbaijan’s great thinker, wrote the “Elegy of Mourning” related to Pushkin’s death. M.S. Ordubadi, of course, also greatly admired Pushkin, and without losing their meaning translated his poems “The Fountain of Bakhchisarai”, “Boris Godunov”, “The Nightingale”, as well as several other poems into our language, with great professionalism by using attractive expressions and captivating phrases that quickly resonate with the reader’s memory. But “The Fountain of Bakhchisarai” is a special work that confirms M.S. Ordubadi as a professional translator:

*Гирей сидел потупя взор;  
Янтарь в устах его дымился;  
Безмолвно раболепный двор  
Вкруг хана грозного теснился.*



Всѣ было тихо во дворце,  
 Благоговя, все читали  
 Приметы гнева и печали  
 На сумрачном его лице.  
 Но повелитель горделивый  
 Махнул рукой нетерпеливой.  
 И все, склонившись, идут вон.  
 Один в своих чертогах он;  
 Свободней грудь его вздыхает,  
 Живее строгое чело  
 Волненье сердца выражает.  
 Так бурны тучи отражает  
 Залива зыбкое стекло  
 Что движет гордою душою?  
 Какою мыслью занят он?  
 На Русь ли вновь идет войною,  
 Несет ли Польше свой закон  
 Горит ли местию кровавой,  
 Открыл ли в войске заговор,  
 Страшится ли народов гор,  
 Иль козней Генуи лукавой? [14]

While terror spreads from Geray's face,  
 Amber smoke swirls from his pipe.  
 He no longer enjoys in the beautiful concubines,  
 For his heart is filled with sorrow every moment.  
 From his fierce gaze in the serene palace,  
 Grief emanates, and dark clouds appeared.  
 No one does respect to his being with true devotion,  
 Everyone reads a new terror on his face.  
 Impatient, he shakes his hand, the holder of command,  
 And everyone rises to bow to the ground at any moment.  
 Amazed, all the women and girls kneel in reverence,  
 Everyone has left leaving the Khan alone.  
 Though free air enters the solitary palace,  
 His existence is not free from thought.  
 He is enveloped in powerful emotions,  
 In the living world, one hangs from sorrow.  
 As if in the white bottles along the seashore,  
 Stormy clouds have been reflected upon them.  
 Why is the proud Khan's heart sorrowful because of grief?  
 Is he preparing for a new war with the Russians?  
 Or is the Khan issuing a new decree for Poland?  
 Is it a bloody desire for revenge that stirs within him?  
 Or has a new rebellion broken out in the army again?  
 Or is the imperial court still displeased with him?  
 Perhaps again the deceivers have plotted tricks,  
 What great event is the Khan contemplating? [11]

While creating his unique works, M.S. Ordubadı filtered the essence, substance, and idea of the work through the sieve of his own imagination, as well as in his translation by using his artistic sense he imposed a systematic elegance on the works translated by himself:

*No one feels the glorious time of youth,*

*Nor sees the mark of love for eternity.  
Everything here in harmony with sorrow and pain,  
Months, years, and sorrowful days all the same.  
The flow of time's long course never ends,  
If it brings joy to the eyes, it's fleeting, of course.  
Every heart is in stillness, in contempt, in grief,  
A sluggish life reigns in this somber retreat.  
If a new attire seeks to amuse, ,  
Or repeat the same conversations.  
Perhaps they'll delight in the murmur of streams,  
In the cheerful, wondrous sound of clear water's gleam [1, p.5].*

A.S. Pushkin set the plot of the poem "The Fountain of Bakhchasaray" on the historical tale. The genius Russian poet, who knows both Russian and European, as well as Eastern history very well, knew about Bakhchasaray Khanate. So, he felt well the situation of concubines under the control of Khan. For this reason, he reflects the atmosphere in the palace of Garay Khan with lyric expressions:

*Беспечно ожидая хана,  
Вокруг изривого фонтана  
На шелковых коврах оне  
Толпою резвою сидели  
И с детской радостью глядели,  
Как рыба в ясной глубине  
На мраморном ходила дне.  
Нарочно к ней на дно иные  
Роняли серьги золотые.  
Кругом невольницы меж тем  
Шербет носили ароматный,  
И песнью звонкой и приятной  
Воруг огласили весь гарем:  
ТАТАРСКАЯ ПЕСНЯ  
«Дарует небо человеку  
Замену слез и частых бед:  
Блажен факир, узревший Меку  
На старости печальных лет [14].*

M.S. Ordubadi gives a majestic harmony to the poem in a special way:

*Fountains rise to the sky from a marble pool,  
Around it, colourful silk carpets are spread.  
A group of young girls is joyfully entertaining,  
They are all delighted, without sorrow or pain.  
Like children, they rejoice with the fountains,  
Playfully tossing their golden earrings into the pool.  
The girls are happy, the concubines revel in pleasure,  
At the bottom of the pool, colourful fish appear.  
Seeing the lord, everyone restores their celebration,  
The concubines serve the fragrant sherbet in the hands.  
New joy sparkles in the scene of the harem,  
Echoing with Turkish songs reflecting on the fountains.  
A man, living a life of glory in this world,  
Is constantly drawn into darkness and hardships.  
He is called fortunate if, in his old age at last,*

*He goes to Mecca and performs worship at the Kaaba [11].*

Saying “From Turkish voice” A.S. Pushkin means the melody of concubines in the palace of Garay Khan.

“The Fountain of Bakhchasaray” is a love story between Garay Khan the Khan of Bakhchasaray and Zarema, a Polish girl written by Pushkin. Zarema is a beautiful Polish girl with a pure heart and pure spirit. She falls in love with Garay Khan, but Khan has a harem like most of Eastern rulers and in his harem, there are many harems (beauties). Of course, the ruler has several harems who do not understand real love. In the East, such rulers used to buy women only to suppress their passions. However, Zarema loves Garay Khan with chastity, there is not any feeling of desire in her soul. In the poem, there is a character named Maria, a Polish girl. Mariya succumbs to the violent storms raging around her as a captive and dies. Khajaç in the palace of Garay Khan is a cruel character with the soul of an executioner. Pushkin, deeply respects to Islam religion, its Prophet, Holy Kurani-Karim, even writes the poems about Prophet and Kuran, but Giray Khan, originally of Turkic origin (Bakhchisaray is the old name of the Crimean city, and although its population is referred to as Tatar, they are of Turkic descent), is far removed from Islamic values. Like many monarchs, sultans, and khans before him, he is in fact a ruler who stands in complete opposition to Islamic principles. As if Pushkin reflected the struggle between good and evil in this poem and created a perfect work with poetic expressions:

*Чью тень, о други, видел я?  
Скажите мне: чей образ нежный  
Тогда преследовал меня  
Неотразимый, неизбежный?  
Марии ль чистая душа  
Являлась мне, или Зарема  
Носилась, ревностью дыша,  
Средь опустелого гарема [14].*

In turn, M.S. Ordubadi kept the particularities and beauties of the poem and created it in a manner that even the pupils studying in primary school will understand using the rich of our language:

*I don't know whose shadow I see, but  
Whose image is that whose face is this?  
What power is following me in that place?  
It's surely the shadow of Mariya in front of me.  
No, perhaps Zarima wanders in the empty harem,  
Looking at me jealously, always in sorrow. [1].*

In Azerbaijan, there have been many translators who translated the works of Pushkin. Firudin Bey Kocharli, Ahmad Bey Javanshir, and Rashid Afandiyev have translated the works of genius Russian poets. The first time the poet's works have been translated by A.A.Bakikhanov. And several translations belong to Abbas Sahhat and M.S. Ordubadi.

Azerbaijani outstanding poet Tofiq Bayram noted that it is important to translate from Pushkin without losing their absolute meaning and by using the most delicate forms of poetic language:

*“While translating the works of A.S. Pushkin into any language the beauty of thought and expression, magnificence and majesty, implicitly and grandeur in his poetry, in general, the high qualities which made Pushkin loved as Pushkin himself should be protected as the sacred state border” [13, p.35].*

### **Conclusion**

Mammad Said Ordubadi's literary and translation contributions hold a crucial place in Azerbaijani literature, serving as a bridge between Russian literary heritage and Azerbaijani readers. His meticulous

approach to translation, combined with his deep understanding of both linguistic and cultural nuances, has allowed generations of Azerbaijani readers to access the works of global literary giants. Beyond his role as a translator, Ordubadi's original satirical works provide critical insights into the socio-political landscape of his time, further cementing his legacy as a multifaceted literary figure.

This study underscores the enduring impact of Ordubadi's work, highlighting the essential role of translation in fostering intercultural dialogue and literary appreciation. His efforts not only enriched Azerbaijani literature but also contributed to a broader understanding of humanistic values across cultures. Future research should further explore comparative analyses of his translations to evaluate the stylistic and semantic fidelity to the original works. Additionally, investigating his influence on subsequent generations of Azerbaijani translators and writers would provide a more comprehensive understanding of his literary significance.

Through his extensive literary career, Ordubadi exemplified the power of literature and translation in uniting diverse cultures. His contributions remain an essential part of both Azerbaijani and world literary heritage, demonstrating that literature, at its core, is a universal means of understanding and connecting humanity.

### BIBLIOGRAPHY

1. Puşkin A.S. Baxçasaray fontanı / tərc. ed. M.S. Ordubadi – Bakı: Azərneşr, 1931. – 14 s.
2. Qafarzadə Cənnəti, Ə. Xələfiz biz fəxriyyəsi // Füyuzat jurnalı. – 1997. – №24. – S. 161.
3. Lenin V.İ. Əsərlərinin tam külliyyatı. – Bakı: Azərneşr, 1982. – 466 s.
4. Məmməd Səid Ordubadi. Birinci min günümüz / tərt. ed., ön söz. N. Səmədova, red. P. Kərimov – Bakı: Elm və təhsil, 2013. – 62 s.
5. Məmməd Səid Ordubadi. Əsərləri: səkkiz cildə. – C. 1. / tərt. ed. F. Vəzirova – Bakı: Azərneşr, 1964. – 446 s.
6. Mirzə Ələkbər Sabir. Hophopnamə: iki cildə / tərt. ed., ön söz. izahların və lüğətin müəll. M. Məmmədov. – C.1. – Bakı: Şərq-Qərb, 2004. – 480 s.
7. Ordubadi M.S. Böyük sənətkar barəsində xatiratım // Azərb Respub. EA-nın Xəbərləri, Dil və Ədəbiyyat seriyası. – 1948. – №12. – S. 19–22.
8. Ordubadi M.S. Biz. // Babayi-Əmir jurnalı. – 1915, 5 avqust. – №16. – S. 6.
9. Ordubadi M.S. Ol! // Tuti jurnalı. – 1916. – №25. – S. 8.
10. Ordubadi M.S. Var! // Babayi-Əmir. – 1915. – №7. – S. 3.
11. Puşkin A.S. Baxçasaray fontanı. [Electronic resource]. URL: <https://edebiyatqazeti.az/news/tranlations/8500-baxcasaray-fontani> (date of access 17.09.2024)
12. Süleymanov E. Ordubadi yaradıcılığına baxış və ya çay qutusu kağızlarına yazılan roman haqqında. [Electronic resource]. URL: <https://www.kultura.az/az/article/2908/> (date of access 17.09.2024)
13. Şeirələr məclisinin gövhəri Puşkin (Uşaq kitabxanalarında Aleksandr Sergeyeviç Puşkinin yaradıcılığını gənc kitabxanaçılara, oxuculara çatdırılması məqsədilə mərkəzi kitabxanaların uşaq şöbələri, MKS-nin şəhər, qəsəbə, kənd kitabxana filialları üçün hazırlanmış metodik vəsait) / tərt. ed. R. Məmmədli – Bakı: F. Köçərli ad. Respublika Uşaq Kitabxanası, 2019. – 43 s.
14. Пушкин А.С. Бахчисарайский фонтан. [Electronic resource]. URL: <https://www.culture.ru/poems/5085/bakhchisaraiskii-fontan> (date of access 17.09.2024)

### REFERENCES

1. Puşkin A.S. Baxçasaray fontanı [Bakhchisarai fountain] / tərc. ed. M.S. Ordubadi – Bakı: Azərneşr, 1931. – 14 s. [in Azerbaijani]
2. Qafarzadə Cənnəti, Ə. Xələfiz biz fəxriyyəsi [Our successor we are proud] // Füyuzat jurnalı. – 1997. – №24. – S. 161. [in Azerbaijani]
3. Lenin V.İ. Əsərlərinin tam külliyyatı [Complete collection of his works]. – Bakı: Azərneşr, 1982. – 466 s. [in Azerbaijani]
4. Məmməd Səid Ordubadi. Birinci min günümüz [Our first thousand days] / tərt. ed., ön söz. N. Səmədova, red. P. Kərimov – Bakı: Elm və təhsil, 2013. – 62 s. [in Azerbaijani]

5. Məmməd Səid Ordubadi. Əsərləri: səkkiz cildə [Works: in eight volumes]. – C. 1. / tərt. ed. F. Vəzirova – Bakı: Azərneşr, 1964.– 446 s. [in Azerbaijani]
6. Mirzə Ələkbər Sabir. Hophopnamə: iki cildə [Hophopnama: in two volumes] / tərt. ed., ön söz. izahların və lüğətin müəll. M. Məmmədov. – C.1. – Bakı: Şərq-Qərb, 2004. – 480 s. [in Azerbaijani]
7. Ordubadi M.S. Böyük sənətkar barəsində xatiratım [My memory about the great artist] // Azərb Resp. EA-nın Xəbərləri, Dil və Ədəbiyyat seriyası. – 1948. – №12. – S. 19–22. [in Azerbaijani]
8. Ordubadi M.S. Biz [We] // Babayi-Əmir jurnalı. – 1915, 5 avqust. – №16. – S. 6. [in Azerbaijani]
9. Ordubadi M.S. Ol! [O!] // Tuti jurnalı. – 1916. – №25. – S. 8. [in Azerbaijani]
10. Ordubadi M.S. Var! [There is!] // Babayi-Əmir. – 1915. – №7. – S. 3. [in Azerbaijani]
11. Puşkin A.S. Baxçasaray fontanı [Bakhchisarai fountain]. [Electronic resource]. URL: <https://edebiyyatqazeti.az/news/tranlations/8500-baxcasaray-fontani> (date of access 17.09.2024) [in Azerbaijani]
12. Süleymanov E. Ordubadi yaradıcılığına baxış və ya çay qutusu kağızlarına yazılan roman haqqında [A review of Ordubadi's work or a novel written on tea box papers]. [Electronic resource]. URL: <https://www.kultura.az/az/article/2908/> (date of access 17.09.2024) [in Azerbaijani]
13. Şeirlər məclisinin gövhəri Puşkin (Uşaq kitabxanalarında Aleksandr Sergeyeviç Puşkinin yaradıcılığını gənc kitabxanaçılara, oxuculara çatdırılması məqsədilə mərkəzi kitabxanaların uşaq şöbələri, MKS-nin şəhər, qəsəbə, kənd kitabxana filialları üçün hazırlanmış metodik vəsait) [Poetry Assembly govher Pushkin (methodical manual prepared for children's departments of central libraries, city, settlement, village library branches of MKS in order to convey Alexander Sergeyevich Pushkin's creativity to young librarians and readers in children's libraries)] / tərt. ed. R. Məmmədli – Bakı: F. Köçərli ad. Respublika Uşaq Kitabxanası, 2019. – 43 s. [in Azerbaijani]
14. Пушкин А.С. Бахчисарайский фонтан [Bakhchisarai fountain]. [Electronic resource]. URL: <https://www.culture.ru/poems/5085/bakhchisaraiskii-fontan> (date of access 17.09.2024) [in Russian]