

# REPUBLIC OF AZERBAIJAN

*On the rights of the manuscript*

## ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

## JAFAR RAMZI ISMAILZADE'S ARTISTIC AND LITERARY HERITAGE

Speciality: 5716.01- Azerbaijan literature

Field of science: Philology

Applicant: **Gunel Sahib gizi Safarova**

**Baku – 2022**

The work was performed at the Department of Literature of Azerbaijan State Pedagogical University.

**Scientific supervisor:** Full member of ANAS,  
doctor of philological sciences, professor  
**Rafael Baba oglu Huseynov**

doctor of philological sciences, professor  
**Elman Hilal oglu Guliyev**

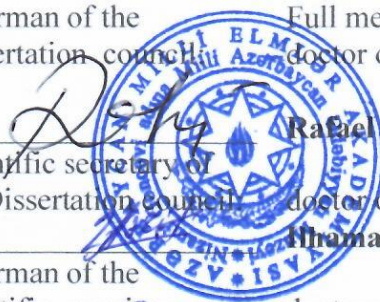
**Official opponents:** doctor of philological sciences, professor  
**Vagif Aziz oglu Yusifov**

doctor of philological sciences,  
associate professor  
**Naila Abdul gizi Samadova**

doctor of philosophy in philology  
**Nurana Firudin gizi Asadullayeva**

Dissertation council ED 1.31 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at ANAS National Azerbaijan Literature Museum named after Nizami Ganjavi

Chairman of the Dissertation council: Full member of ANAS,  
doctor of philological sciences, professor



**Rafael Baba oglu Huseynov**

Scientific secretary of the Dissertation Council: doctor of philosophy in philology

**Mhama Mursal gizi Gultekin**

Chairman of the scientific seminar: doctor of philological sciences, professor

**Vagif Soltan oglu Verdiyev**

## GENERAL CHARACTERISTICS OF RESEARCH WORK

**Topicality and usage of the topic.** The study of the life and creative way of Jafar Ismayilzade (Ramzi) (1905-1996), who contemporary to the twentieth-century, having lived a life of more than ninety years, while going through a hard and struggling life, important in terms of clarifying a number of aspects of the socio-political and literary environment of Azerbaijan in 1920-1990, in a way. Because the life of J. Ramzi, who witnessed the establishment of our national Republic, the April coup of 1920, the crucial political regime full of pain after the occupation of our independent Republic by the XI Red Army, within the borders of a giant super-state called the USSR, which we called our “great homeland” at the behest of this regime, to the rules that dictate its national deprivations, is important on the one hand, in terms of reflecting the shortcomings of the socio-political environment in which he lived for 91 years, on the other hand, in terms of reflecting the life of a creative person in the context of time and regime as an artist and scientist. Repression that has turned into a death nightmare over our nation, the political regime we mentioned, withered blossom of hope of J.Ismayilzade, who graduated from technical school and university and became a teacher, also lived with dreams of a better future, and as he noted, he was forced to fight between life and death in prisons and concentration camps which destroyed human life and free thought in Siberia and Kazakhstan, away from Azerbaijan, 21 years and 2 months with false, fiction “arguments”.

J.Ismayilzade, who was acquitted and was able to return to his homeland, Baku after the death of I.V.Stalin - the so-called “father of people”, in fact, the murderer of nations, lived as cautiously and anxiously as other political exiles until the nineties of the twentieth century and tried to stay out of political events, and government

agencies with concentrated powers in their hands like most victims of repression, their families and children.

As the life, the creativity of J. Ramzi, who engaged in scientific activity, wrote his poems, compiled dictionaries and created tazkiras, skillfully translated the humor of the peoples of the world and examples of classical poetry into Azerbaijani and published, worked tirelessly, breathed comfortably and peacefully only after the restoration of Azerbaijan's independence is a mirror of lessons, a treasure of deep meanings.

With the exception of articles and reviews with separate attitudes written about the life and literary-scientific activity of J. Ramzi, his tense and instructive life and rich creativity have not been studied to this day, and as in his life, he was unlucky to study his literary and scientific heritage. Of course, J. Ramzi's artistic creativity, which reflects the socio-political landscape of the period, as well as criticism, and his scientific activity giving scientific-theoretical analysis to a number of Oriental literary and artistic examples, had become a gap in our literary criticism in terms of research. A close acquaintance with his work gives grounds to say that the study of such a person, his literary and scientific activity, and the determination and evaluation of their scientific and philological value is one of the urgent problems facing modern literary criticism and oriental studies. Publishing twelve book in his lifetime, and a book after his death (here intended books collected original artistic and scientific works, tazkiras, dictionaries, translations), the fact that hundreds of literary and scientific inscriptions published in various media outlets in Azerbaijan and abroad have not been studied as a separate research topic makes the topic even more urgent.

As we mentioned above, the problem of “Jafar Ramzi Ismayilzade's artistic and literary heritage” has not been studied separately and independently before this study. However, in general,

various styled inscriptions have been written about him and his works, which can be considered as the first research inscriptions about J. Ramzi's life and work. These inscriptions can be divided into two parts: 1) Opinions written on Ramzi's dissertation and scientific articles. Most of them are unpublished and kept in the writer-scientist's archives, which are commented on in the third chapter of the dissertation. 2) Writings about the craftsman and his other works. As an example to these the national poet S.Rustam's introduction written to the tazkira of "Spoken word is a keepsake"<sup>1</sup>, academician Rafael Huseynov's "Don't get tired, Jafar Muallim!"<sup>2</sup>, Azer Bagirov's "Valuable contribution"<sup>3</sup>, Sadagat Mursalova's "With hope, with confidence"<sup>4</sup>, Aydin Arpachayli's "Like a candle"<sup>5</sup>, Islam Agayev's "Memory to the Forgotten"<sup>6</sup>, Vali Ilyasov's "An interesting conversation of a scientist"<sup>7</sup>, Vagif Samedov's "Keepsake verses"<sup>8</sup> and etc. articles published in such periodicals can be shown. Undoubtedly, these articles we have listed are valuable as the works covering certain fragments of J. Ramzi's artistic and scientific work.

**The object and subject of research.** J. Ramzi's artistic and scientific heritage is the object of research. The study of J. Ramzi's

---

<sup>1</sup> Suleyman Rustem. A few words (Introduction to the book "Spoken word is a keepsake" - Baku: Writer, -1981. - s. 3-4.

<sup>2</sup> Huseynov, R. Don't get tired, Jafar Muallim. // Absheron. - 1983, 7 October. - s. 3

<sup>3</sup> Bagirov, A. Valuable contribution. // Literature and art. -1981, 11 December. - p.3.

<sup>4</sup> Mursalova, S. With hope, with confidence. // Literature and art. -1990, 1 June. - s.4.

<sup>5</sup> Arpachayli, A. Like a candle. // Azerbaijani teacher. -1990, 28 March. - p.3.

<sup>6</sup> Ağayev, İ. Memories to the forgotten. // Literature and art. -1989, January 27.- p.4.

<sup>7</sup> Ilyasov, V. An interesting conversation of a scientist. // Golden flag. -1988, 4 June. - p.3.

<sup>8</sup> Samedov, V. Enthusiasm and talent are inexhaustible. // Azerbaijani teacher. - 1984, 27 January. -s.4.

environment, artistic and scientific creativity, study and evaluation within the problems of literary criticism are the main issues included in the subject of research.

**The objectives and tasks of the research.** The main purpose of the research is to systematically study the environment, the life way, literary-scientific, translation, lexicography activity of Jafar Ismayilzade (Ramzi), who contemporary to the twentieth-century, based on primary sources, to clarify a number of controversial issues about his scientific-philological and artistic works. The following tasks have been identified to achieve the goal:

- To get acquainted with the writings about J.Ramzi's environment and life way and the materials preserved in his archive, to investigate the poet-researcher's life way on the basis of concrete facts using them;

- To take into account the historical conditions in which the works were written during the analysis and interpretation of the craftsman's poetic works, to evaluate the texts correctly and accurately;

- To study the scope, idea, genre features of J.Ramzi's poetry;

- To reveal the commitment of his art to national ideals and its national qualities;

- To reveal the unique qualities of his satires;

- To determine the place and boundaries of Eastern literary problems in his scientific activity;

- To give value to the study of Yagma Jandagi's creativity in the context of the problem of literary criticism;

- To take into account modern scientific and philological opinion when making generalizations about his scientific creativity;

- To assess the attachment to the past tradition and originality when evaluating his activities of tazkira and lexicography;

- To pay attention to the attachment of translated and compiled texts from humors of foreign countries to our national spirit and how they resonate with our modern times.

**The methods of the research.** Historical-comparative, literary-historical and theoretical-typological research methods were used in the research process.

In assessing Jafar Ramzi's personality, literary and scientific heritage human aesthetic criteria were taken into account, the samples selected as the object of research and the conditions under which the research dedicated to them had emerged. In the research, we have benefited from the experience of research devoted to the study of the life and creative path of individual craftsmen, have referred to the valuable scientific and theoretical views of our literary scholars, who have spoken before us on the subject.

**The main provisions of the defense.**

- The study of the life and environment of Jafar Ramzi Ismayilzade, who has a special place in the history of XX century Azerbaijani literature is important in terms of reviving the lives of people who were subjected to repression, were faced to terrible tortures during the years of exile, fought between life and death, and managed to survive in spite of them, and of becoming an example of lesson.

- The 1966 and 1981 editions of the “Dictionary of Arabic and Persian words used in Azerbaijani classical literature” co-authored by him and Agadadash Babayev became an assistant to pupils, students, teachers, as well as the literary and scientific community in reading the works of classical poets and writers.

- The translation activity of Jafar Ramzi, a master of Arabic and Persian languages, has a special place in the history of Azerbaijani translation.

- Texts compiled and translated from the anecdotes of the peoples of the world are important in terms of educating every representative of our people about the religion, culture, worldview, literature of a number of peoples.

- In the poems written by Jafar Ramzi in the classical style, the spirit of prominent representatives of the Azerbaijani classical literature, and in the poems written in the style of folk poetry, the spirit of oral folk literature and folklore is felt.

- Jafar Ramzi demonstrates beautiful examples of the method of “to speak the type in his own tounge and expose him (her)” inherited from M.A.Sabir in his satirical poems at a high level.

- The place and role issues of Azerbaijani literature in the East, as well as Eastern literature in Azerbaijan is being studied in his scientific researches on Persian, classical and modern Azerbaijani literature.

- In his dissertation “Yagma Jandagi's poetry”<sup>9</sup>, as well as in his articles written about Yagma Jandagi, the author touches on the main points of Yagma Jandagi's creativity, a representative of 19th century Persian literature, and defines his role in the study of Iranian-Azerbaijani relations.

- These tazkira-books, created by Jafar Ramzi Ismayilzade, the creator of the two-volume “Spoken word is a keepsake”<sup>10</sup>, and based on archival materials, we believe that it will actually consist of three

---

<sup>9</sup> Ismayilzadeh, C. B. Yagma Jandagi's poetry (1781-1859). / The abstract of the presented dissertation for the degree of candidate of philological sciences / -Baku, 1968. - 26 p

<sup>10</sup> Spoken word is a keepsake. / Collected and compiled by Jafar Ramzi Ismayilzadeh. - Baku: A writer, -1981. - 340 p. Spoken word is a keepsake. / Collected and compiled by Jafar Ramzi Ismayilzadeh. - Baku: A writer, -1987.- 350 p.



volumes are valued as rare specimens that have a special in the history of twentieth-century Azerbaijani tazkira.

**Scientific innovation of the research.** The dissertation is the first monograph written systematically in the field of studying J. Ramzi's artistic and literary activity. It is characterized by the following scientific innovations:

- The study of J. Ramzi's difficult life way on the basis of archival materials in a detailed and systematically for the first time is new from the point of view of literary historiography.

- The poet's poetic works have been studied and evaluated on the basis of a specific literary text in terms of theme, content, idea and genre.

- The national and national-democratic ideals of his creativity have been revealed.

- Scientific works of the scientist have been involved in the scientific-philological analysis in terms of the requirements of modern literary criticism.

- The traditions of lexicography and tazkira and J.Ramzi's role and place in this field have been studied and evaluated as a problem.

**Theoretical and practical significance of the research.** The theoretical and practical significance of the research should be sought first of all in the comprehensive research and evaluation of J.Ramzi's life and creative path, the content-idea, craftsmanship features of his work and his artistic-scientific heritage. Those who study the problems of classical Azerbaijani literature, Iranian literature, lexicography, tazkira, translation, research in these fields and students studying in the relevant faculties of universities can also benefit from the research.

**Its approbation and application.** The content of the research, the main results are reflected in the author's reports at international and national scientific conferences, articles published in prestigious

publications in the country and abroad. 9 articles were published in the country and 5 articles abroad, presentations were made at 1 republican conference, at 2 international scientific conferences held in the country, and 2 abroad.

**The name of organization that the dissertation work is performed.** The dissertation work had been performed at the Department of Literature of the Azerbaijan State Pedagogical University, the Ministry of Education of Azerbaijan Republic.

**The total volume of the dissertation with a sign, noting the volume of the structural units of the dissertation separately.** The dissertation consists of 166 pages with an introduction (11,021 symbols), three chapters (Chapter I - 64,330 symbols, Chapter II - 72,950 symbols, Chapter III - 103,421 symbols), a conclusion (12,991 symbols) and a list of references.

The total volume of the dissertation is 264 713 symbols.

## MAIN CONTENT OF THE STUDY

In the **“Introduction”** part of the dissertation the relevance and the usage of the topic is being substantiated, such issues as the goals and objectives of the research, methods, theoretical and practical significance, scientific innovation, etc. are being emphasized.

The first chapter of the dissertation is entitled **“Jafar Ramzi's life and the main directions of his creativity”**. This chapter consists of 2 paragraphs: 1. “Jafar Ramzi's life and environment”; 2. “Stages and main directions of Jafar Ramzi's artistic and scientific creativity”.

In the first paragraph entitled **“Jafar Ramzi's life and environment”** the environment and a tumultuous and meaningful life of J.Ramzi, who contemporary to the twentieth-century, have

been looked through, and have been investigated in detail based on the documents.

J. Ismayilzade's youth and formation as a person, his college and higher education and pedagogical activity date back to the period after 1920 - the years after the establishment of the Soviet government in Azerbaijan. The years 1920-1940, which played a very important role in the socio-political history and development of the culture of the Azerbaijani people, are also engraved in the pages of history as the years of bloody repression.

Jafar Balaamin's son Ismayilzade (Ramzi) in his manuscript memoirs kept in his personal archive notes *"he was born on April 9, 1905 in the village of Mardakan in Baku in a farmer family"*.<sup>11</sup> Although 1905 was mentioned as the date of his birth in his labor book, personnel record sheet and other official documents, none of these documents the date and month of Ismayilzade's birth hadn't been mentioned. In J. Ramzi's archive, the passport number VI-JQ № 500322 issued to him on April 3, 1978 by the 2nd department of the militia department of the October District Executive Committee (now Yasamal district - G.S.) is also protected. *The date of Jafar Ramzi's birth is marked in the passport as "August 15, 1905"*.<sup>12</sup>

Jafar Ramzi was admitted to the 4-year primary school founded by Haji Zeynalabdin Tagiyev in Mardakan settlement in 1913, and completed his primary education in 1917. After the death of his 72-year-old father in 1918, the family's life became difficult and J. Ramzi had been forced to give up his desire to receive secondary

---

<sup>11</sup> Ismayilzadeh, C.R. Opinions, speeches, memories. // State Literature and Art Archive of the Republic of Azerbaijan named after Salman Mumtaz, Fund №695, list № 1, case № 26

<sup>12</sup> Ismayilzade, C.R. Personal documents. // State Literature and Art Archive of the Republic of Azerbaijan named after Salman Mumtaz, Fund №695, list № 1, case № 34

education. In 1920-1922, he worked in the library of the youth center in Mardakan.

In September 1922, Jafar had been taken to Baku by Baba Aliyev, the husband of his older sister Zeynabkhanim, to continue his education. In 1923, Jafar Ramzi was admitted to the main class of the Pedagogical College, where he graduated in 1927. From September 1, 1927 to September 1, 1929, he had worked as a language and literature teacher at the Mardakan seven-year school.

In September 1929, Jafar Ismayilzade had continued his education at the eastern faculty of Darulfun, located in the southern part of the present-day Azerbaijan State Pedagogical University.

After graduating in June 1932, Ismayilzade was sent to Gazakh Pedagogical College as a teacher and taught there for only five months from September 1, 1932 to January 15, 1933. Due to his illness, Ismayilzade returned to Baku in mid-January 1933 and was appointed as a teacher of the specialty at School No. 21 in Baku.

On June 21, 1935, Jafar Ismayilzade was arrested. After several months of investigation, he was being sentenced to three years in prison as a member of a counter-revolutionary organization, as an ally of Musavat member Mammad Ali Alizadeh, until December 29, 1938.

In the second half of March 1936, he was being sent with the exiles from Azerbaijan to the Kotlas city of Russian and from there to the prison in Ustvim city of Komi MSSP. J. Ismayilzade, who was detained here for several days, was placed in a prison in Ropcha settlement on April 10, 1936.

On May 9, 1936, Jafar Ismayilzade was sent to the Kiltovo state farm to treat his nerves with the help of a Ukrainian doctor. He has been working and receiving treatment since May 10, 1936. After 4 months of treatment, on the instructions of a short, thin 60-year-old Russian woman named Zinovyev, the department's chief physician;

he was given a light job on a state farm. Thus, the Kiltovo period of Ismayilzade's life began. He spent 28 months of his 21 years and 2 months prison life in the camp of this state farm.

On December 26, 1938, Jafar Ramzi was released. As he didn't have the right to live in the center according to the number "39" written in the column of special notes in his passport, he had to choose Guba region as his place of residence. He was appointed a teacher in Khinachi settlement. After working there for a month, he was sent to the Mohuj village school, one of the remote mountain villages of the region as a teacher of Azerbaijani language and literature. Jafar Ramzi worked here until his next arrest on October 10, 1942, and at the same time studied by correspondence at the history faculty of the Azerbaijan Pedagogical Institute in 1940-1942.

Jafar Ismayilzade was arrested for the second time on October 10, 1942. One day, J. Ismayilzade, who was detained at the police station in Guba, was sent to Baku, and from October 11, 1942 to October 4, 1943, he was detained in the KGB prison in Baku. On October 4, 1943, Jafar Ismayilzade was sentenced to 15 years in prison. After being taken from the KGB prison to Keshla prison and detained there for 10 days, on the evening of October 14, 1943, he was put on a ship with up to eighty people and sent to Krasnavodsk. Ismayilzade and his fellow prisoners, traveling from Krasnavodsk to Tashkent, from there to Almaty, and from there to Novosibirsk in prison carriages, finally reached Novosibirsk on March 10, 1944, where they would spend their prison life.

After several years of strict imprisonment, Ismayilzade who was allowed to work under supervision outside the prison works as a wagon loader in an elevator near Tayincha station, and this time his photography comes to his aid. He worked as a photographer at the station from April 1, 1945 to January 30, 1948.

While in exile in Kazakhstan, Jafar Ismayilzade had married Alexandrovna Raisa Petrovna.

Jafar Ramzi's exile life lasted until the summer of 1956. On July 2, 1956, the Supreme Court of the USSR of Azerbaijan ruled that Jafar Ramzi was innocent and acquitted him.

Jafar Ismayilzade, who was acquitted and returned to Azerbaijan, worked as a language and literature teacher at school No. 132 in Baku from August 25, 1956 to August 18, 1958. On August 19, 1958, he was invited to the Institute of Near and Middle Eastern Peoples Institute of the Academy of Sciences of the Azerbaijan SSR and was appointed chief bibliographer. J. Ramzi who worked in this position at the Institute of Oriental Studies until January 16, 1964, from January 17, 1964 to July 31, 1973 worked as a junior researcher, and from August 1, 1973 he worked as a senior researcher.

J. Ramzi, who defended his dissertation in 1968, worked in the department of Iranian philology of the Institute until the end of his life, and was engaged in effective scientific and artistic work.

Jafar Ramzi Ismayilzade died on September 6, 1996 in Baku.

The second paragraph entitled **“Stages and main directions of Jafar Ramzi's artistic and scientific creativity”** has provided information about 3 stages and main directions of Jafar Ismayilzadeh's artistic and scientific creativity.

Thus, 3 stages of Jafar Ramzi's creativity have been identified. As we know from the life of Jafar Ramzi in the first paragraph, because of he spent 21 years and two months in exile and imprisonment at intervals from 1935 to 1956, did not publish his writings in those years, and lost his manuscripts after his capture, since several poems have been preserved in the archive, it was decided that although there were few examples of what he wrote, in any case, J. Ramzi was engaged in creativity. Therefore, the period

from his youth to 1956, when he was acquitted, had been considered a conditional stage of Ramzi's creativity.

The period from 1956 to the end of the 80s, when Azerbaijan began to fight for the restoration of its independence, had been considered the second and most productive period of Ramzi's work. During this period of Ramzi's creativity, he managed to publish hundreds of poems, dozens of significant articles, 12 books in various media outlets of Azerbaijan, and the names of these books were mentioned in the dissertation.

The third stage of Jafar Ramzi's creativity covers the years after 1990 - the period of independence. During this period, he was more engaged in poetry.

In parallel, J. Ramzi was engaged in several areas of literary and scientific work, which are summarized as follows:

- J.Ramzi is a beautiful poet, first of all, as the author of poetic works in accordance with the traditions of classical and folk poetry;
- He translated a number of interesting poetic examples of Persian literature into Azerbaijani skillfully;
- As an orientalist, he is one of the leading experts in Iranian literature and the author of significant research on Persian literature;
- He is a researcher of a number of topical issues of classical and modern Azerbaijani literature;
- He is the creator of the two-volume “Spoken word is a keepsake”, a unique example of twentieth-century Azerbaijani commentary;
- Collection, translation and publication of humor of the peoples of the world is an important area of his literary and scientific activity;
- Lexicography is an integral part of his scientific work.

Since the second chapter of the dissertation is devoted to J.Ramzi's poetry, the third chapter is devoted to literary heritage and

tazkira activity, in this paragraph had provided information on his lexicography activity and productive and effective work in the field of collection and publication of anecdotes of the peoples of the world and translation activity, and had been performed their analysis.

Jafar Ramzi jointly with Agadadash Babayev had written and published the “Dictionary of Arabic and Persian words used in Azerbaijani classical literature”. Later, the authors had worked on the dictionary, improved it and published it for the second time in 1981. In this paragraph, the reasons for the emergence of both editions of the dictionary, their special features, and differences had been noted and their importance for high school students, university students, teachers, research scientists, and translators and as generally for the literary - scientific community had been discussed.

One of Jafar Ramzi's numerous and productive activities in the field of creativity was his collection and publication of works of art, especially examples anecdotes and humor. Jafar Ramzi collected foreign humors from various newspapers, magazines and books and translated them into our language, from time to time, he published examples of these anecdotes in periodicals, he also needed to be published them in book form and published 4 books of anecdotes and humor: “Foreign humor”, “Pomegranates of Paradise”, “Let's laugh together”, “Humor of the peoples of the world”. Indicating the year of publication of each of the 4 books, the number of anecdotes, brief information about the books was given, certain examples from the anecdotes were shown.

Afterwards, giving information about the importance of translation in the development of literature and culture, and one of Jafar Ramzi's many activities, such as translation was mentioned, his qualities as a translator were shown, examples of poems are given with noting the names of his translations from Persian poets.



Thus, Jafar Ramzi, as a specialist of Iranian literature, was engaged in the problem of satire in Iranian poetry of the XIX-XX centuries, and he translated from Persian into our language Persian poets Mowlavi's quatrains from “Divani-shamsul haqayiq”, Nematullah's “I am”, Meykada's “Our Heart” ghazals, Abulgasim Halet's “The condition of a soul”, Nignigu's “Flower”, Yagma Jandagi's “It's necessary”, “Khaja” , “Haji, Seyid, Aga” and others' works.

Two copybooks entitled “Azerbaijani riddles” preserved in the archives of the scientist, the history of collection of riddles collected there, their special features, the number of riddles were also discussed, and some of the riddles collected in the copybook were given as examples.

The second chapter of the dissertation, consisting of two paragaphes, is called “**Jafar Ramzi's poetry**”. In the first paragraph entitled “**Thematic scope and genre features of Jafar Ramzi's lyrics**”, the thematic scope and genre features of Jafar Ramzi's lyrics are studied, and the lyrical poems are grouped according to the theme.

During his lifetime, Jafar Ramzi had published 4 books and after his death, his book called “Ghazals” had been published. The books he published during his lifetime are: “Poems”, “I Count the Days”, “Voices from the Heart”, “Lated Wishes”. The research had been provided general information about these 5 books.

Jafar Ramzi's lyrical poems were grouped approximately in the following way:

Love lyrics; description of beauty; public lyrics; autobiographical poems; poems that instill instructive thoughts; religious-philosophical poetry, etc.

While analyzing the poems written by Jafar Ramzi on the theme of love, the poet's connection to our classical heritage and his

benefit from our master poets were shown by mentioning the names of the works of those poets.

Most of Jafar Ramzi's lyrical poems were written from lover to mistress. "My flower", "Beautiful", "Sacrifice to you", "I love you", "Question", "When I see you", "Enough for me", "What am I", "If you were not", "Sacrifice" and so on are typical in this respect.

Among the four on the theme of love by J. Ramzi, bayats have a special weight. Ramzi's bayats, which are able to convey great ideas in a seven-syllable quartet, are so rhythmic and precisely poetic that those who do not know their author can undoubtedly consider them folk bayats that have passed the test of centuries and come to the present day. One of the peculiarities of these bayats is that the poet used his pseudonym in many of them.

Some of the works included in J. Ramzi's poetic heritage are his poems of public content. These poems can also be divided into different groups according to their specific themes. Homeland, longing for mother and the homeland, courage, patriotism, etc. themes are more typical of the poet's poems.

Jafar Ramzi was a national and patriotic poet who was attached to his native land, to his homeland, and for this reason, the theme of homeland occupies an important place in the poet's work. In some of his poems, the poet glorifies the beauty of the homeland, while in other poems he expresses the desire to see the homeland intact.

One of the main branches of Ramzi's public lyrics contains his poems expressing protest and dissatisfaction with the time in which he lived. In this regard, included in the series his "Poems of Exile" and "Sızıldaram" ghazal, "Plaques" of sixteen tetrastich in the form of a fiver, "At the grave of M.A.Sabir", "Coming time of the Truth", "Parricide" exposing the actions of Mir Jafar Bagirov, "Stalin" to reveal the inner face of Stalin, "The cry of a poet in the war of

capital” and etc. independent poems, a large number of quartets should be noted.

In the poem “Me smile, or no”, in the ghazal beginning with the verse “Getdiyichin aradan dovrde turanligimiz” and etc. published by J.Ramzi in the last years of his life, in such poems, the motives of complaining about time is very strong.

As a citizen, Jafar Ramzi could not remain indifferent to the events of January 20 and Karabakh in our country, expressed his attitude to these issues and wrote several poems.

Jafar Ramzi's autobiographical works also have a special place in his poetry. During the years of exile, the poet's heart beat with longing for his homeland, and he reflected all this in his poems. In this regard, his poems “Is there news?” and "Longing for the Motherland" are especially noteworthy.

The theme of mother and woman runs like a red line through J. Ramzi's creativity. In his poems “Mother”, “Giving birth to geniuses”, “At my mother's grave” and etc. dozens of ghazals and quatrains, the rights of mothers and women were being highly valued, and these beings were valued as the honor of the creation.

Some of the poems written by Jafar Ramzi in the form of quatrains are an admonishing nature. Like the great Nizami Ganjavi, Jafar Ramzi calling the labor “the flower garden of life” , called on people to work and declared, “Life is the fruit of toil”, “The son of man, exalted by toil to the sky, Is judging to the stars, Is judging to the moon”.

A certain part of Ramzi's lyrics are his religious and philosophical poems. The vast majority of these poems were written in the early 1990s and published in various media. These poems are dedicated to God, the Prophet Muhammad, Hazrat Ali, and generally the saints of Islam and sacred shrines. “I say: La ilaha illa hu!”, “Guran”, “You have attracted hearts”, “O Muhammad”, “O

Muhammad, O RasulAllah”, “Hazrat Ali” and etc. are typical in this respect.

The second paragraph of the second chapter, entitled “**The main criticism targets of Jafar Ramzi's satires**” had been devoted to the study of J. Ramzi's satirical poems. J.Ramzi had been evaluated as a craftsman who successfully continued the traditions of M.A.Sabir and “Molla Nasreddin” literary school during the Soviet period, special attention had been paid to his cooperation with the satirical magazine “Hedgehog”, and the satirical poems in the books published during the poet's lifetime (47 in the first book, 43 in the second book, 17 in the third book, 9 in the fourth book) were grouped and analyzed according to their themes and critical goals.

Satire plays an important role in Jafar Ramzi Ismayilzade's creativity. It is clear from his satirical poems, including the poem “To Our Dear Sabir”, that Jafar Ramzi was inspired by Sabir, considered him an example for future generations and praised him.

The targets of criticism of Jafar Ramzi's satirical poems are different. The poet had seen the future of the people, his true happiness in learning science, gaining knowledge, in enlightenment, and serving the people, in this sense, he did not hesitate to expose the false, hypocritical, deceitful clerics, mullahs and priests who blocked their way, dragged them into ignorance and backwardness, and preached superstition instead of religion. His poems: “Repentance”, “I do not know”, “Not tolling drum”, “Evil” and etc. are typical for criticizing mullahs and seyids.

Jafar Ramzi used to write with heartache that bribery was rampant in a time when money ruled. Poems such as “Bribery”, “In the housing office”, “Thief” can be shown for the criticism of bribery.

The chaos, lawlessness took place in the country, injustice and procrastination in the offices hurts the poet's heart, revealed the lack

of fairness and justice in the heads and managers. In the poem “Don't Shame”, as if are mirrored to the ugliness of the negative types, who engaged in evil deeds in society, reached the position in a crooked way, engaged in revel, had fun with charmers, filled his boss and his pockets, was uneducated, hindered those who burn their souls, oppressed those who do not say “yes” to his every word, corrupted, slandered, and rode the high horse next to people below him.

Jafar Ramzi's satirical poems which turn the bad deeds of various professionals as a trader, driver, fortune teller, teacher, butcher and etc. into the object of criticism, are also predominant. In the “Notice” fortune-tellers, their deception of the people in a thousand ways, in the “Corner traders” shameless, unscrupulous merchants, corner traders, who sell goods at double the cost of goods, thus increasing their wealth, in “The crowd” bus drivers who steer some routes crowdly, in the poem “What a pleasure” teachers, engineers, butchers, drivers, tea growers, market commissioners, conductors and other professionals' negative aspects were sharply criticized.

The promotion of the issues of friendship and camaraderie, and criticism of negative situations such as betrayal and bribability in friendship also occupies an important place in Jafar Ramzi's satirical poems and fables. As if in “Camel and Mouse”, the poet criticizes those who seek friendship with someone higher than himself, and emphasizes the importance of friendship between people of equal level, while in “Camel and Jackal” depicts the betrayal, bribability of friends in the image of a wolf and a fox.

One of the human qualities criticized in Jafar Ramzi's satirical poems and fables is arrogance and self-satisfaction. The poet condemns this vile quality as the worst, praises simplicity as the highest aspect of people. From this point of view, “Stem and leaf”, “Plane's answer” and so on. is typical. If in “Tree and Leaf” the poet

spoke about the superiority of one member of the family over another in the form of a trunk and a leaf, in “The Plane's Answer” he draws attention to the pride and self-satisfaction between different people based on a conversation between two different trees.

In his satirical poems, Jafar Ramzi was not indifferent to the family, husband and wife, father and son relations, and tried to teach future generations by criticizing the negative situation in the family. In his poems, the poet exposed the negative aspects of women, their irrational and immoral behavior in their own words. In “Testament”, “Simplicity”, “Dissatisfaction with the disease” criticize women; “Competition” criticizes the courting of married men, and in “Advice” criticizes the indifference of children to their parents and disrespect for adults in a family.

A certain part of Jafar Ramzi's work consists of his miniatures and bahri-tavils. In the research, the author's “It's editor's opinion”, “Dissertation is different, letter is different”, “Greening” and etc. miniatures, such bahri-tavils as “My plan is not fulfilled, wow ...”, “Woe to my grandfather”, “Travel to Lankaran”, “Rats jump up and down” were discussed and examples were given.

Further, the study were noted the features that define Jafar Ramzi's personal style as a poet, and were given examples of poems written in both syllables and Aruz, as well as examples of poetry in accordance with the means of artistic description and expression he used in his works.

The third chapter of the dissertation is entitled “**Jafar Ramzi's literary research and tazkira activities**”. This chapter consists of three paragraphs. In the first paragraph entitled “**Scope of Jafar Ramzi's scientific researches**”, as a specialist in Iranian literature, Jafar Ramzi's researches on classical and modern Azerbaijani literature along with Iranian literature were involved in the research. As we know from the previous chapter, the scientist devoting his

candidacy (now Doctor of Philosophy – G.S) to the study of the poetic heritage of Yagma Jandagi (1781-1859), one of the prominent representatives of classical Persian literature, wrote articles about the works of many Iranian poets of the 19th and 20th centuries, and mainly studied the problem of satire in Persian poetry.

In the dissertation Jafar Ramzi's articles and essays, such as “Adibul-Mamalik”, “Adibul-Mamalik and his critical poems”, “Fatali khan Saba”, “Mirza Hussein Karimi”, “Vusal Shirazi”, “Seyid Mohammad Sahab Isfahani”, “Gaani Shirazi”, “Satire in Iranian poetry after the 1950s” and etc. about Iranian poets of the XIX and XX centuries and preserved in his archive, the plan-prospectus of the monograph “Satire in Persian poetry in 1850-1950” became the object of research, general information about each of them is given, we can notice some of them here.

J.Ramzi who gave detailed information in the essay “Adibul-Mamalik”<sup>13</sup> about Mohammad Sadig Farahani Gaimmaqam-Adibul-Mamalik's genealogy, lifestyle, creative way (1859-1917) had devoted his second article about Adibul-Mamalik, entitled “Adibul-Mamalik and his critical poems” to the study of the poet's satirical works.

In his large-scale article “Fatali khan Saba”<sup>14</sup> J.Ramzi had spoken about Fatali khan Saba, who lived and created in the XIX century and held the position of “Malikush-slogan” in the Gajar palace, and going a little too far, characterized him as a poet with the power of Anwar and Firdovsi and more famous for his panegyric.

---

<sup>13</sup> Ismayilzade, C.R. Adibul-mamalik. // State Literature and Art Archive of the Republic of Azerbaijan named after S.Mumtaz, Fund №695, list № 1, work № 18

<sup>14</sup> Ismayilzade, C. R. Fatali khan Saba. // State Literature and Art Archive of the Republic of Azerbaijan named after S.Mumtaz, Fund №695, list № 1, work № 18

J.Ramzi's articles that he devoted to Seyid Mohammad Sahab Isfahani<sup>15</sup>, originally from Ordubad, one of the well-known poets of Gajar period literature, to Gaani Shirazi<sup>16</sup> “who is remembered as the greatest poet of the thirteenth century AH (XIX century is intended-G.S.) In the works of Iranian, European and Soviet orientalists”, and others, first, are interesting because they were written based on primary sources, and the conclusions were based on the language of facts.

J.Ramzi planned to work Iranian satirical poetry in the XIX-XX centuries as a whole that, the plan-prospectus of the monograph “Satire in Persian poetry in 1850-1950” and the 18-page essay “Satire in Iranian poetry after 1950s” found in the scientist' archive are a clear proof of what we say.

Although Jafar Ramzi was mainly a specialist in Iranian literature, he was also seriously engaged in Azerbaijani literature. He wrote such articles about classical and modern Azerbaijani literature as “About a muhammas( middle ages eastern poem of five lines)”, “Mohammad Fuzuli's poem “Leyli and Majnun””, “Majmaush-shuara”, “Warrior poet”, “Aliaga Vahid”, “Samad Mansur”, “True-true, crook-crook”, “Almazzade Yildirim”, “Suleyman Mehmet Tekiner ”, “Aliabbas Muznib”, “Mirhasan Munsif”, “My memories about Mushfig”, “Fan of Fuzuli poetry” and others that, all of which were researched in this research work, and a general attitude to these articles was expressed.

The second paragraph is called “**Problems of research and analysis of Y.Jandagi's poetry**”. In this paragraph, the study of the

---

<sup>15</sup> Ismayilzade, C. R. Seyid Muhammad Sahab Isfahani. // State Literature and Art Archive of the Republic of Azerbaijan named after S.Mumtaz, Fund №695, list № 1, work № 18

<sup>16</sup> Ismayilzade, C. R. Qaani Shirazi. // State Literature and Art Archive of the Republic of Azerbaijan named after S.Mumtaz, Fund №695, list № 1, work № 18



heritage of the 19th century Persian poet Yagma Jandagi by Jafar Ramzi have been studied. The title of the articles written by J.Ramzi about the poet have been mentioned in the research: “Studying issues of Yagma Jandagi's life and creativity”, “Yagma Jandagi's life”, “Mastership of Y.Jandagi's poetry”, “Mastery issues in Yagma Jandagi's creativity”. Then, the author's dissertation on Yagma Jandagi has been quoted from the opinions of the scientific adviser, the official opponent, each chapter of the monograph has been studied separately, the author's attitude to the opinions written about the poet has been revealed.

As it is known from the research, Jafar Ramzi's research work on Yagma Jandagi consists of “Introduction”, four chapters, “Conclusion” and a list of used literature.

In the first chapter of the monograph, devoted to the study and research of the heritage of Y. Jandagi, the author looked at the history of the study of the heritage of the craftsman he studied and quoting from the views of Iranian, European and Russian orientalists about the poet expressed his attitude to those ideas.

In the second chapter of Jafar Ramzi's research entitled “Yagma Jandagi's life and environment” he gave detailed information about Y. Jandagi 's life and environment and clarified a number of controversial issues. It is clear from the research that before Jafar Ramzi the information about Y. Jandagi's life and social origin is unsystematic and sometimes one refutes the other. Based on various documents, the researcher concludes that Y.Jandaghi was born in 1196 (M: 1782) in the village of Khur, Jandag province, which is considered one of the remote points of Iran. His father Haji Ibrahimgulu named him after his father Rahim. By making comparisons, the researcher concludes that he was not the son of a

rich family, but of a poor family, and he justifies Bertels' view that *"his childhood had been spent in a difficult and sad environment"*.<sup>17</sup>

According to the sources, Ramzi states that the end of Y.Jandagi's life was very painful. He was pessimistic and preferred death to life. Since the author does not mention the names of the sources, what is said about the last years of Y.Jandagi's life seems a bit controversial, because it is not reasonable for a person who has worked in high positions for many years to end his life in financial difficulties.

Based on the documents and information obtained, the author concludes that Yagma Jandagi died on Saturday of the month of Rabussani in 1276 AH (M: November 12, 1859) in the village of Khur, and was buried in the cemetery of Sayyid Dawud.

In the third chapter of Jafar Ramzi's monograph, entitled "The Creative Way of Yagma Jandagi", he extensively studied the poet's work in terms of content, ideas and craftsmanship.

The researcher divides the poet's creativity into 3 periods: I. 1790-1802; II. 1802-1850; III. 1850-1859

Jafar Ramzi includes to the first round the rubais written by Yagma Jandagi under the pseudonym "Majnun" from an early age, when he wrote under the influence of his first teacher from the time he studied under the poet and writer Mirza Lutfali, and when he educated under the auspices of Amir Ismail Khan and wrote during his tenure as secretary.

Jafar Ramzi noted that the second period of the poet's work was fruitful, emphasizing that it consisted mainly of satires.

---

<sup>17</sup> Bertels E.Y. Essays on the history of Persian literature. Leningrad: -1928. 99 p., (In Russian) p.94

To the third period Jafar Ramzi includes the pessimistic poems and lamentations of Jandagi, who was old and could not realize his dreams.

In Chapter IV of the monograph, entitled “Features of craftsmanship in Yagma Jandagi's creativity”, Jafar Ramzi had spoken in detail about the craftsmanship features of the poet's works.

J.Ramzi conducted research on Y.Jandaghi's legacy later, too. In the scientist's archive we came across a very valuable article entitled “Yagma Jandagi and Azerbaijani literature”.

According to the author, as Azerbaijani literature had an impact on Y.Jandaghi's work, Y.Jandaghi also had an impact on Azerbaijani literature, poets such as Seyid Azim Shirvani, Aliabbas Muznib, Abdulla bey Asi, Abdulkhalig Yusif effectively benefited from his creativity.

To confirm his opinion, he compares the work of S.A.Shirvani “About Akhund Molla Hasan of Salyan” with Y. Jandagi's work and concludes that this work of S.A.Shirvani is a translation of a masnavi of Yagma. *“Yaghma's masnavi (couplet) is of 17 tetrastich and Seyid's one is of 15. Both the original and the translation are in the same bahr (prosody)”*<sup>18</sup>. The author then gives the content of the work of Y. Jandagi and S.A.Shirvani. During the comparison, it becomes clear that the work of S.A.Shirvani is indeed a translation, not the original.

In the third paragraph entitled “**Tazkira as one of the main directions of the researcher's scientific activity**”, first of all the meanings of the word “tazkira” had been clarified, the history of the first tazkiras had been glanced, and then Jafar Ramzi's tazkira activity had been studied.

---

<sup>18</sup> Hajizade, A. Yagma Jandagi and Azerbaijani literature. // State Literature and Art Archive of the Republic of Azerbaijan named after Salman Mumtaz, Fund №695, list № 1, case №156, p.3

As a tazkira scientist, Jafar Ramzi is the author of the two-volume “Spoken word is a keepsake”, a unique example of twentieth-century Azerbaijani tazkira. From a young age, he was interested in collecting, researching and publishing the legacy of pen owners living and working in Absheron, and in 1981 he systematized some of the material he had obtained at various intervals for nearly fifty years, and managed to publish it in a book called "Spoken word is a keepsake".

J.Ramzi compiled his tazkira on the basis of historical-chronological principle, divided Absheron poets not by territorial or rural, but presented as cultivators of general literary environment, this division, in fact, serves to create a complete picture literary environment of Baku and Absheron in the XIX-XX centuries.

The 1981 edition of the tazkira “Spoken word is a keepsake” includes examples from short biographies and works of 87 poets, the first of which, Nasir Bakuyi had lived in the XIII-XIV centuries, and the last, Aliheydar Ragbat in the middle of the XX century.

The next poets included in the tazkira are the craftsmen who lived in Baku and the villages around Baku in the XIX and XX centuries. We find the first and most accurate information about 54 of these poets in J. Ramzi's tazkira.

When Ramzi repeatedly included the poets included in the first edition of the tazkira in the second edition, he had almost updated the literary and artistic materials, except for biographical materials.

The research allows us to say that J. Ramzi included thirty-three of the poets he spoke about in the first edition of the tazkira “Spoken word is a keepsake” in the second edition of the tazkira in 1987, almost with different poems.

In 1987, Yazichi Publishing House published a broader and improved version of the book “Spoken word is a keepsake” edited by

the national poet Balash Azeroglu. This publication had been included short biographies and examples of works of 120 poets.

If the poets included in the 1981 edition of the Tazkira representing the first half of the 19th and 20th centuries, with the exception of Nasir Bakuy, the situation changed in the 1987 edition. Thus, along with the forgotten poets of the XIX-XX centuries, who did not appear in the first edition, the poets who lived in the XVIII century were also included here, and the scope of the tazkira increased even more. Most of those included in this publication are poets who lived and worked in Azerbaijan after the establishment of the Soviet government (1920). With the exception of some of these poets, most of them were not known in the literary world, and although they had different professions, they also wrote poems.

The documents in Ramzi's archives give grounds to say that he intended to publish the third part of his tazkira, or a more complete, fundamental form. The biographies and examples of the works of more than fifty poets, most of which are typed, and many of which are in manuscript form, preserved in the researcher's archives and not included in either the first or second edition of “Spoken word is a keepsake”, confirm what we have said. It should be noted that among them, there were men little known, still taking their first steps in the literary world, and well-known as Abbasgulu aga Bakikhanov, Shikhali Gurbanov, Suleyman Rustam, Mikayil Mushfig, Mammad Rahim, Mikayil Rzagulizade, Nabi Khazri and others.

Our acquaintance with and comparison with the materials gives us reason to say that this book-tazkira, which is being prepared for publication and which we conventionally call the third part, will be more scientific than the previous ones. The information about the biographies of the craftsmen here is more extensive, comprehensive, and the selected works give the impression of more perfect works in terms of content, ideas and craftsmanship.

In the “Conclusion” part of the dissertation the research was summed up and relevant scientific generalizations were made.

- Jafar Ramzi had lived a tumultuous and meaningful life, had endured all the hardships of his time, the terrible nightmares of many years had not been able to extinguish the fires of inspiration and hope in his heart, he had been able to be one of the outstanding poets, scientists and, most importantly, elders of his time.

-J.Ramzi had been a lyrical and satirical poet, one of the authoritative figures of literary and oriental studies, as well as had been effective in the collection and translation of lexicographical and folklore materials.

-J.Ramzi's lyrics had been distinguished by the variety of genres, as well as meeting the requirements of poetry in terms of theme, content, ideas and craftsmanship. The poet, who wrote his poems both in the style of folk poetry and in the classical style, had demonstrated his intellectual-civic position in his poetic works, and taking refuge to the divine word and remaining faithful to the realities of life, had expressed his feelings, emotions and thoughts in a somewhat romantic mood.

- In J. Ramzi's satirical works, which have a variety of themes, flattery, egotism, cowardice, laziness and ignorance, parasitism, witchcraft, religious figures who tricked them using the people's trust had been sharply criticized. It had also been noted that to interrogate the type in his own language, diagnosis and allegory, language simplicity and conciseness are the most prominent poetic features of these poems.

- J.Ramzi had mainly been a specialist in Iranian literature, but he had also systematically engaged in classical and modern Azerbaijani literature, had made worthy contributions to our literary science, and had not been indifferent to the literary process.

-J.Ramzi's attitude to Y.Jandagi's heritage and research of this heritage had not been temporary, but systematic and had been a real literary, textual and Iranian scholar attitude based on real facts. It has been considered that despite the fact that it was written half a century ago, J.Ramzi's research on Y.Jandaghi today is still retains its scientific and philological value and is important in the study of Iranian-Azerbaijani literary relations.

- Using the classical tazkira traditions, J. Ramzi had made a valuable contribution to Azerbaijani tazkira in the late twentieth century, by including in his book many figures who were not so well known to the literary and scientific community had gave them life again.

**The main content of the dissertation is reflected in the following published scientific works of the author:**

1. Первые мемуары об Апшеронских поэтах // – Одеса: Науковий весник Международного Гуманитарного Университету, Серія: Филологія. том 1 , –2018. випуск 37, с.121-123
2. Yəğmə Cəndəqinin həyat və yaradıcılığı (Cəfər Rəmzi İsmayılzadənin araşdırmaları əsasında) // – Bakı: Filologiya məsələləri. – 2018, №9, – s. 275-280
3. Cəfər Rəmzi İsmayılzadənin lətifələrin toplanması və nəşri sahəsində xidmətləri // Azərbaycan Dövlət Pedaqoji Universiteti, Doktorantların və gənc tədqiqatçıların XXII respublika elmi konfransının materialları, cild 2, – Bakı: – 22-23 noyabr 2018, – s. 207-210
4. Cəfər Rəmzi İsmayılzadənin poeziyasının mövzu dairəsi // – Bakı: Bakı Dövlət Universiteti, “Dil və ədəbiyyat”. – 2018. № 4(108), –s. 269-272.
5. Cəfər Rəmzi İsmayılzadənin tərcüməçilik fəaliyyəti // Sumqayıt Dövlət Universitetinin təşkil etdiyi

- “Mədəniyyətlərəarası dialoqda bədii ədəbiyyatın rolu” beynəlxalq elmi konfransın materialları. –Bakı: – 2018, 04-05 dekabr, – s. 410-411.
6. Jafar Ramzi İsmailzadeh’s biography // – Tallin: Black Sea” scientific journal of academic research. – 2019 April-May, Volume 46, Issue 03, – p. 43-47
  7. Jafar Ramzi İsmailzadeh’s religious and philosophical poems // – Tallin: “Piretc” the Baltic scientific journals. – 2019, Volume 07 issue 03, – p. 105-108.
  8. Təzkirə ənənəsi və Cəfər Rəmzi // – Bakı: Pedaqoji Universitetin xəbərləri. – 2019, c.67, №1, – s. 109-118
  9. Cəfər Rəmzi İsmayılzadənin yaradıcılığında satirik təmayül // – Bakı: “Elmi xəbərlər” Azərbaycan Dillər Universiteti. – 2019, №3, – s. 52-57
  10. Yəğmə Cəndəqi poeziyasının tədqiqi və təhlili istiqamətlərində Cəfər Rəmzi İsmayılzadənin rolu // – Bakı: “Risalə”elmi araşdırmalar jurnalı. – 2019, 2(17), – s.199-207
  11. Jafar Ramzi İsmailzadeh’s childhood, elementary education and Absheron's environment // “Elm və təhsilin aktual problemləri” I Beynəlxalq elmi konfransın Materialları. – Bakı: – 15 oktyabr 2019, – p. 375-380
  12. Genre and personal style characteristics of Jafar Ramzi Ismayilzade's poetry // “Modern Interdisciplinarity and Humanitarian Thinking” IV International Scientific Conference. Gürcüstan, – Kutaisi: –18-20 oktyabr 2019, – p.445-449
  13. Critical targets of Jafar Ramzi’s satirical poems // “Наука — Практике” Международная научно-практическая конференция. – Барановичи: – 15 мая 2020 года, Часть 1, –с.315-318
  14. Cəfər Rəmzi İsmayılzadənin Azərbaycan ədəbiyyatı ilə bağlı araşdırmaları // –Bakı: AMEA “Filologiya və sənətsünaslıq”. – 2020, №1, –s. 87-91



15. Cəfər Rəmzinin İran ədəbiyyatı sahəsində fəaliyyəti // –Bakı: AMEA “Filologiya və sənətsünaslıq”. –2020, № 2, –s. 186-191
16. Jafar Ramzi Ismailzade’s Poetry // Türkiyə: Uluslararası Kıbrıs Üniversitesi, “Folklor-ədəbiyat”. –2021, № 107, – s.943-954
17. Mirzə Məhəmmədəli Xan Süruş (Cəfər Rəmzi İsmayılzadə tədqiqatı əsasında) // – Naxçıvan: “Naxçıvan” Universiteti, “Elmi əsərlər”. – 2021, №1(20), – s. 136-139
18. Cafer Remzi İsmailzade`nin Sanatının Aşamaları ve Temel Yönleri // Türkiyə: Akademik Tarih ve Düşünce Dergisi. – 2021. dekabr, №8-4, – s. 1456-1466.
19. Ədibül-Məmalik (Cəfər Rəmzi İsmayılzadə tədqiqatı əsasında) // – Naxçıvan: “Naxçıvan” Universiteti, “Elmi əsərlər”. – 2022, №1, –s. 150-155

The defense will be held on *May 24, 2022* at *12:00* at the meeting of the Dissertation council ED 1.31 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Azerbaijan National Academy of Sciences National Azerbaijan Literature Museum named after Nizami Ganjavi.

Address: Istiglaliyyat 53, Baku 1005, Azerbaijan

Dissertation is accessible at the library of the National Museum of Azerbaijan Literature named after Nizami Ganjavi of ANAS.

Electronic versions of dissertation and its abstract are available on the official website of the National Museum of Azerbaijan Literature named after Nizami Ganjavi of ANAS.

Abstract was sent to the required addresses on *21 April, 2022*.

Signed for print: 14.03.2022  
Paper format: 60x84 1/16  
Volume: 44 118  
Number of hard copies: 20