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Derleme makalesi/Compilation article

Jafar Ramzi Ismailzadeh's Poetry

Cafer Ramzi Ismailzadeh'in Şiir Yaratıcılığı

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Abstract

Jafar Ramzi Ismailzadeh's lyrical poems have been involved in research in the article. The poems were analyzed in general, and examples from the different poems were given. The creation of literary critic, scientist, translator, poet Jafar Ismailzade Balaamin, has a special place in Azerbaijani literature. Although literary critic, scientist Jafar Ramzi Ismailzadeh began his career at a young age, since 1935 (in hıs 30 years) as he has spent more than 22 years in prison and exile, until the 1960s it is difficult to learn more about his creativity. As the life, the creativity of Jafar Ramzi is rich and varied. Jafar Ramzi is the author of 12 books. One of these books is a monograph, two of them are tazkira, four poetry books («Poems», 1974; «I count days», 1982; "Sounds from the Heart", 1986; «Delad Wishes», 1990); two dictionaries («Dictionary of Arabic and Persian words used in Azerbaijani classical literature», 1966; «Dictionary of Arabic

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and Persian words used in Azerbaijani classical literature», 1981); and four of them are books collected with humor and anecdotes from various peoples («Foreign humor», 1964; «The pomegranates of heaven», 1966; «Let's laugh together», 1970; "The world peoples's humorous", 1976).

Scientific innovation: the life, activity and creation of poet, translator Jafar Ramiz is researched for the fist time by researcher. Article is based on unike materials which attracted by the author.

Importance of application: this research can be used in lectures, seminars at high education institutions and secondary schools.

Keywords: *Jafar Ramzi, litrary critism, poet, poem, homeland, quatrain*

Öz

Edebiyat eleştirmeni, bilim adamı, çevirmen, şair Cafer Balamin'in oğlu İsmailzade'nin yaratıcılığının Azerbaycan edebiyatında özel bir yeri vardır. Doksan yıldan fazla bir sürede kaotik bir yaşam biçiminden geçen Cafer İsmailzade'nin yaşam tarzını ve yaratıcılığını keşfetmek, aslında 1920-1990'larda Azerbaycan'ın sosyo-politik ve edebi ortamının birçok yönünü aydınlatmak anlamına gelir.

Cafer Ramzi İsmailzade, kariyerine genç yaşta başlasa da, 1935'ten beri (30 yaşından itibaren) 22 yıldan fazla hapis ve sürgünde geçirdiği için 1960'lara kadar onun yaratıcılığı hakkında daha fazla şey öğrenmek zordur. O, gençliğinde "Sufi" takma isim ile şiirler yazmışsa da herhangi bir yerde yayımlanmamıştır. Onun ilk şiiri 1954 yılında «Jafar Ramzi» imzasıyla yayınlandı.

Cafer Ramzi'nin hayatı gibi yaratıcılığı da zengin ve çeşitlidir. Jafar Ramzi 12 kitabın yazarıdır. Bu kitapların biri monografi («Yeğma Cendeği`nin Şiiri», 1976), ikisi tezkire («Söylenen Söz Yadigârdır»., 1981; «Söylenen Söz Yadigardır», 1987); dördü şiir kitabı («Şiirler», 1974; «Günleri Sayıyorum», 1982; «Yürekten Sesler», 1986; «Geciken Arzular», 1990); ikisi sözlük («Azerbaycan Klasik Edebiyatında Kullanılan Arap ve Fars Sözleri Sözlüğü», 1966; «Azerbaycan Klasik Edebiyatında Kullanılan Arap Ve Fars Sözleri Sözlüğü», 1981); dördü ise çeşitli halkların mizah ve fıkraları toplanmış kitaplardır («Yabancı Mizah», 1964; «Cennetin Narları», 1966; «Gelin Birlikte Gülelim», 1970; «Dünya Halklarının Mizahi», 1976).

Araştırmada Jafar Ramzi İsmayilzadeh'in lirik şiirleri yer aldı. Şiirler genel olarak incelendi ve çeşitli şiirlerden örnekler verildi.

J. Ramzi'nin şiirine baktığımızda lirik bir şair olarak şiirleriyle zamanın nabzını tutabildiği ve zamanla yankılanan eserler yazdığı sonucuna vardık. Şair, şiirlerini hem halk şiiri üslubunda hem de klasik üslupta yazarak, bir şair olarak entelektüel-medeni konumunu ortaya koymuş; mistik ve kutsal kelimeler aracılığıyla hayatın birçok gerçekliğini ortaya çıkarmayı başarmıştır.

İlmi yenilik: Şair, çevirmen Cafer Ramzinin yaşamı, faaliyeti ve yaratıcılığı ilk kez

araştırmacı tarafından incelenmiştir. Makale, yazarın ilgisini çeken benzer olmayan materyallere dayanmaktadır.

Anahtar sözcükler: *Cafer Remzi, edebiyat eleştirisi, şair, şiir, vatan, dörtlük*

Intoduction

As the life, the creativity of Jafar Ramzi, who was heavily repressed in the 1930s, had to fight for the life in prison and detention camps of Siberia and Kazakhstan for 22 years and two months, had been engaged in scientific activity seeking refuge, basically to a science center - the Academy after acquitting after the death of IV Stalin and returning to his home country , had written his poems, had compiled dictionaries and created tazkiras ((remembrance-reminder in Arabic) Tazkira is a work that give information about literary writers and craftsmen, their works and biography)), had skillfully translated humor of the peoples of the world and examples of classic poetry into the Azerbaijani language and published, had worked tirelessly in the field of science, had breathed comfortably and peacefully, only after the restoration of Azerbaijan's independence, is rich and colorful.

The first book of poems of the author who published his poetic works in the period press with the pseudonym «Jafar Ramzi» had been published by the Azerbaijan State Publishing House in 1974. (Ismailzadeh, 1974) The author called his first book, which Mirza Mushtak is the editor «Poems». The poet's satirical poems written over the years, lyrical poems, that written in syllables and ghazals had been included to this 92-page book. The first section of the book had been called «Satirical Poems» (Ismailzadeh, 1974, 3), the second section is «Lyrical Poems»(Ismailzadeh, 1974, 58), and the third section is «Ghazals» (ghazal- the kind of eastern poem) (Ismailzadeh, 1974, 72). It was given 47 poetic examples, mostly in the form of tetrastich, a few in the form of couplet in the first section, 14 poems written in syllables in the second section and 16 ghazals in the third section.

Jafar Ramzi's second book is called «I Count Days» (Ismailzadeh, 1982). This book, published in 1982 in «The Writer» publishing house edited by Aghasafa, also consists of three sections. 22 poems written in Aruz (Aruz means in Arabic wide road, poles, shot in the middle of the tent, an area, side, one of the names of the city of Mecca; cute, stubborn camel, the last chapter of the first line of the tetrastich in the poem,science about poetry, etc. İt's a metre, defined by the precise expectation of sequences (mainly periodic) of long and short syllables that create a beautiful reading rhythm in certain combinations in all lines. Most of the poems of Azerbaijani classical poetry (ghazal, ode, quatrain etc.) are written in this metre.) and in syllable had been included to the first section, titled « While Getting Over the Years» (Ismailzadeh, 1982, 5), 43 satirical examples of poetry to the second section, entitled «Unawares of the Tail» (Ismailzadeh, 1982, 23), 53 ghazals to the third section, called «Ghazals» (Jafar, 1982, 54).

J.Ramzi's third book of poems is called "Sounds from the Heart" (Ismailzadeh, 1986). This book published by "The Writer" publishing house consists of four sections. It was given 28 works in the first section called «Ghazals»(Ismailzadeh, 1986, 5), 334 quatrains in the

second section called «Quatrains» (Ismailzadeh, 1986, 29), 18 poems in the third section called "Lyrical Poems" (Ismailzadeh, 1986, 97), 17 fables in the fourth section called «Fables» (Ismailzadeh, 1986, 112). (Fable is one of the oldest genres of epic type . The fable is small in size but expresses a deeper meaning. The main feature of the image is that it is in critical and satirical content.)

C. Ramzi had called the fourth book of poems that published while his alive «Lated Wishes» (Ismailzadeh, 1990). The book consists of three chapters called «Ghazals», «Lyrical Poems» and «Quatrains». This book is the poet's largest book by volume. The poet's 22 ghazals had included to the first section of the 142-page book, and 86 poems that are mostly in syllable metre to the second section, 450 samples in different syllable sizes of quatrain to the third section.

After Jafar Ramzi's death, his book called «Ghazals» had been published (Ismailzadeh, 2017). The compiler and the author of the foreword of the book dedicated to the 110th anniversary of Jafar Ramzi, published by the decision of the meeting of February 1, 2017 of the Academic Council of the Institute of Manuscripts named after Muhammad Fuzuli of ANAS is Sona Hayal, and the editor is Mirjalal Zaki. Publishers write in the book's annotation: «Well-known researcher, translator and poet Jafar Ramzi's ghazals on various topics published at different times had been collected in the book» (Ismailzadeh, 2017, 2). The main difference of this book, which has collected about 100 ghazals from the author's previous published books is that Sona Hayal wrote a two-page foreword named «From Jafar Ramzi's archive» to the book , she gave a brief information about J. Ramzi's life, printed books in that foreword and completed the foreword with the following sentences: "Taking into account that Jafar Ramzi's works were not published in Latin graphics, we have prepared the «Ghazals» collection for publication. We hope that his other works will be published in the future " (Ismailzadeh, 2017, 4).

After declaring independence of Azerbaijan, J. Ramzi was more engaged in poetry, although he did not publish books individually, he regularly published a series of poems in such press agencies as «Literature» newspaper, «Shahriyar», «Azerbaijan Teacher», «Parvana», «Baku's voice» , «Rustam Bridge», «Islam» and «One Patience».

As a creative person, J. Ramzi is primarily a lyric poet who writes his works in both Aruz and syllable metre. Jafar Ramzi's lyric poems can be grouped approximately in the following way in terms of theme:

- Love lyrics;
- Public lyrics;
- Poems instilling good ideas;
- Religious-philosophical poetry.

The poet wrote his poems with the pseudonym "Sufi" in his youth. One of the poet's poem written by this pseudonym a poem with a radif «A little» (Radif is a word or word combination that is repeated after the rhyme at the end of each verse), is given in his book

«Lated Wishes». The content and the harmony of the poem about love topic shows that, it's J.Ramzi's works written in his youth. In the seven-tetrastich poem in the ghazal genre the poet complaining from the suffering of lover writes.

Sən artırınca, a dilbər, cəfanı gündə bir az,
Ürək yığır mütəmadi bəlanı gündə bir az.
Gözəlliyin bütün aşiqlərin dilində rəvan,
Bilən həvəslə yayır bu sədanı gündə bir az.
.. Ümid soldu xəzan bərkitək çəmənlərdə,
Dayanma, Sufi, çağır sən xudanı gündə bir az (Ismailzadeh, 1990, 6).

(O queen, as you increase suffering the daily a little, the heart regularly gathers a little misfortune every day. Your beauty is in the tongue of all lovers. The learned person spreads this eagerly every day. Hope turned pale in the meadows. Sufi, don't stop, call God a little a day.)

We did not find another poem written by the poet with the pseudonym «Sufi».

Rraise of love, grumble from lover, fealty to the promise, firmness in love and other issues like this of course, contanes the main theme of J. Ramzi's ghazals. We read in one of the ghazals:

Rəhm eylə, amandır, məni dildən-dilə salma,
Bəmdə dolanan ahımı zildən-zilə salma.
Çox yaxşı bilirsən sənə heyranam əzəldən
Kəsmə yolumu, çox da uzun mənzilə salma.
...Rəmzi sənə gündüz çağı öz sirrini açdı,
Tilsim dalısınca sən onu Babilə salma (Ismailzadeh, 2017, 5).

(Compassionate me, don't pass me from mouth to mouth. Don't rise my scream that is in bass from treble to treble. You know very well that I admire you from the very outset. Don't bar my way, don't put me in too long flat. Ramzi revealed to you his secret daylight, don't send him to Babil for the witchcraft.)

Poet who considers himself in the line of true lovers states referring to his lover in his another ghazal that, I'm so self-possessed and fearleesly in love that if they strip my skin off and hang me as Mansur, I shall not be tired from my action and shall not abdicate from my belief.

In one of his ghazals:

Vurğunam bir nigara, bilmir özü,
Bənzəyir bir bahara, bilmir özü (Ismailzadeh, 1986, 6).

(I'm in love with one nigar (a captivating girl), she doesn't know about it, she looks like a spring, she doesn't know about it.)

-while writting poet offers skillfully, in poetic form , different shades of love, the

features of love both that give man spirit, life, love of life and its being a fire that burn life in the ghazals «Sapient knows», «Came», «Fell», «I come», «No word», «Isn't it?» and etc. It can be seen from J.Ramzi's ghazals that as it's familiar to us from classical poetry, his sweetheart has a dual nature. On one hand, if she pains his boyfriend, on the other hand, she flames from love more than him and though she doesn't pin down and tell it, she wait his boyfriend's way eagerly.

A captivating girl, whom J.Ramzi illustrated and praised is so melodious, gentle and blameless , poet himself admits that the pen does not have the power to describe her.

Görməmişdir hələ aləm sənə oxşar gözəli,

Hamı səndən danışır, dillərə əzbərsən sən!

Rəmzinin qüdrəti çatmır ki, səni nəzmə çəkə,

Yerlərin zinətisən, ərşə bərabərsən sən! (Ismailzadeh, 1982, 63).

(The world hasn't seen such nice as you yet. You become legendary, everybody speak of you, Ramzi doesn't have the power to make verses from you. You are the adornment of the earth, you are equal to the heaven.)

The poet creates the portret of this beauty in another ghazal so:

Hüsnünü bir yol görən sərvi-xuraman istəməz,

Can verər vəslində, heç vaxt dərdə dərman istəməz.

..Sən kimi bir dilbəri kim sevsə, ey gül, bəllidir,

Badəyə meyl eyləməz, seyri-gülüstan istəməz.

Göz açan gündən sənə Rəmzi vurulmuşdur, ey sənəm,

Sülh ilə həll et işi, eşq aləmi qan istəməz (Ismailzadeh, 1982, 63-64).

(Who sees your charm once, wouldn't want sarvi-xuraman(sarvi-xuraman is one of the epithets of beauty in classical poetry.), sacrifice himself to meet his darling, never want medicine for his grief. O flower, who loves dilbar as you (dilbar is in the meaning of a captivating girl) it's clear that he doesn't have wish for wineglass, doesn't want look on the flower garden. O captivating girl, Ramzi had fallen in love you since he opened his eyes. Settle the matter in peace, the world of love does not want blood.)

Love is also one of the leading themes in the quatrains as in qoshmas, garaylis, ghazals (forms of an Azerbaijani poem) of J.Ramzi, who says «the world of love does not want blood». The poet who sometimes calls «the world of love a sweet dream,» expresses that no power can compete with love, gives himself as a gift to his lover, and calls himself the sultan of losers, says in one of his quatrains:

Aşiqin dayəsi məhəbbətdir,

Yüksəliş mayəsi məhəbbətdir.

Filosoflar yoran bütün elmin,

Ürfanın ayəsi məhəbbətdir (Ismailzadeh, 1990, 95).

(The lover's nursey is love, his rising leaven is love. The aim of all science knowledge that tires philosophers is love.)

There is a particular weight of bayatis (Bayati is a lyrical folk poetry genre of Azerbaijan.) among J.Ramzi's quatrains about love. The bayatis of J.Ramzi who was able to give very large matters in seven syllabic quatrains is in so rhythmic and precise poetic form that this who doesn't know its author can certainly regard it folk bayatis that have passed a probation of centuries and have come to our day. One of the peculiarity of these bayatis is that the poet used pseudonym in many of them. For an example, let's look at the author's some bayatis:

Aşığı gülə döndər,
Gülü bülbülə döndər.
Artıq bilsən Rəmzini,
Yandırıb külə döndər.

Ölkəmin gözü sənsən,
Söhbəti, sözü sənsən.
Rəmzinin sinəsində,
Sönməyən közü sənsən

Ovçuyam quşa gəldim,
Mən eyşə-nuşa gəldim,
İtirmişdim özümü,
Yar gəldi huşa gəldim (Ismailzadeh, 1990, 108,110,111).

(Turn the lower to flower, turn the flower to nightingale. If you think Ramzi is a burden, cinder him. You are the eyes, the talk and the word of my country. You are the crust in Ramzi's chest, that doesn't sink.I'm hunter, I've come to hunt bird, I've come bawdy house. I've lost myself, My lover came and I came to my sense.)

Part of the poetic legacy of C. Ramzi is his poems with public content. These poems can also be divided into different groups according to their specific themes. Homeland, mother and country longing, courage, patriotism, etc. themes are more characteristic for the poet's poems.

J. Ramzi, who described his homeland as «Azerbaijan is the Garden of Eden, every its corner is the spectacle» (Ismailzadeh,1995) in one of his quatrains writes while calling his homeland translator of his feeling and thoughts, the land of Urfan(knowledge), the ancestor of grandfathers, the eyes of the countries of the world, the sincerity being, the place of inspiration.

Babaların yadigarısan, Vətənim,
Şeir, ürfan diyarısan, Vətənim!

Rəmzinin hər zamanda, hər yerdə

Vəsfə gəlməz baharısan, Vətənim! (Ismailzadeh, 1986).

(My motherland, you are the ancestor of grandfathers, you are the land of poetry and Urfan. You are Ramzi's spring that he can't glorify every time, in every place.)

J.Ramzi's ghazal named «O Homeland!» can also be called the prologue of his patriotic poems. We read in the work of the author who says «I have never seen sweety and dear than you. O motherland, you are pleasing voice, that pleases one's soul»:

..Daima ilham verib eşqin mənə,

Mürşüdümsən, rəhnümasan, ey Vətən!

Sinə gərdin düşmənə aslan kimi,

Əjdahasan, əjdahasan, ey Vətən!

..Bağlısan övladına, övladın sənə,

İbtidasən, intəhasan, ey Vətən!

Rəmzi Məcnunundu, sən Leylasısan,

Vəsfə gəlməz macərasan, ey Vətən! (Ismailzadeh, 1990, 12).

(Your love continuously give me inspiration, O Motherland, you are my guide. You affront to enemy as a lion, O motherland, you are a dragon. You cohere to your child and your child to you. O Motherland, you are the begining, you are the end. Ramzi is your Majnun, you are his Leila. O homeland, you are the adventure that can't glorify.)

One of the most influential poems, perhaps the first of Ramzi's autobiographical poems is the poem «The Motherland». Although the date of the recording is not specified, we think that the work was written when J. Ramzi was acquitted and returned to his homeland in 1956. This four couplets poem that's in five form and after the title, the note «While returning from Siberia» is given in the bracket , can also be called the poet's talk with himself. There's an old-wise man here, in our opinion, that character is the poet's own self-portrait.

Vətənə dönürük vəslə intizar,

"Qafqazskaya"da dayandı qatar.

Bir vaqondan endi yerə ixtiyar,

Dalğalı dəniztək coşdu, çağladı,

Üz qoydu torpağa, öpdü, ağladı

Dedim: "Ey ixtiyar, nə olmuş sənə,

Səndəki təşvişə, odlu işvənə?

Çəkinmə, qəlbini söylə aç mənə".

Titrəyə-titrəyə qaldırıb başın,

Sildi saqqalından axan göz yaşın.

Dedi: "Əhd etmişəm olanda girdə,
Dumanlı, çovğunlu, qarlı Sibirdə,
Ölməyib də görsəm Qafqazı bir də,
Öpüb o müqəddəs, əziz məkanı
Sinəsi üstündə tapşıram canı".

Söylədikcə çaşdı divanələrtək
Dolandı, çırpındı pərvanələrtək
Yumanda gözlərin məstanələrtək,
Dedi: "Şükürlər ki, çatdı qismətim,
Qalmadı qəlbimdə arzum, həsrətim (Ismailzadeh, 1990, 17).

(On returning home anxiously, the train stopped at the "Caucasus". An old man landed from a wagon, he seethed as wavy sea, he put his face to the ground, kissed and cried. I said: « O old man, what's up with you? What is the cause of the anxiety , flaming flirtation in you? Don't hesitate, open your heart, tell me.» He raised his head in trembling and wiped away the tears that flowed from his beard. He said: «When I was in cloudy, blizzard, snowy Siberia I promised, if I don't die and I'll see the Caucasus once again, kissing that sacred, dear place, I leave this world on its chest.» As he spoke, he lost his selfcontrol as insanes, he went round and floundered as butterflies, when he closed his eyes, he said: «Thank goodness, it fated, I had have my wish and regret.

The theme of mother, woman goes through J.Ramzi's creativity as a red line. In his poems «Mother», «That, who gives geniuses to the world», «At the head of my mother's grave» and others, in his tens ghazals and quatrains mother and women's rights were being highly regarded, these beings were being regarded as the glorious of the creatures.

Jafar Ramzi emphasizes again and again that there is no love to be compared with mother's love and says:

İnsan ilk sevgisini ata bilərmi?
Yetən təsadüfə sata bilərmi?
Ana sevgisidir ən uca sevgi
Zirvələr heç ona çata bilərmi? (Ismailzadeh, 1990, 130) .

(Can a person throw his first love? Can he(she) sell it to chance that met? Mother love is the highest love. Can the tops ever reach him?)

Ramzi's poems expressing his replication and dissatisfaction to the time that he lives convenes one of the main branches of his public lyricism. In this regard, we can be noted his ghazal with radif (Radif- is a word or word combination that is repeated after the rhyme at the end of each verse) «I'll whimper», that included into his series of « From Exile poems», sixteen couplets in five form «Boards», «At he head of M.A.Sabir's grave», «The time of

coming the truth», «The traitor of the motherland» exposing Mir Jafar Baghirov's actions, «Stalin» which aims to open Stalin's inner face, «One poet's cry in the tuft of the Capital» and other independent poems,a considerable number of quatrains.

The poet saying «Ramzi, express your grief to contemporary life screamly. Write that Azerbaijan is robbed, I'll whimper» in the ghazal with the radif «I'll whimper» shown as date of writing 1939 under it, characterizing Mir Jafar Baghirov as a person who sells his conscience to the career, whose thought, the mind, the skull is blood, feeds the most people to fishes, commanding the murder of hundreds of homeland and freedom butterflies as H. Javid, M. Mushfiq, S. Mumtaz, A. Javad, yet wrote in 1937 feeling that Stalinism would cost expensive to the nation, the state:

Özünü Leninə şagird deməklə,
Pərdəli sözləri səpələməklə,
Min bir fırıldaqla, min bir kələklə,
Dövləti əlinə aldı Stalin.

Bərkitdikcə yerin döndü cəllada,
Döndü Nəmrudlara, döndü Şəddada,
Elin qaymağını qoşdu fəryada,
Sibir çöllərinə saldı Stalin (Ismailzadeh, 1990, 41) .

(Stalin took over the state calling himself a Lenin student, scattering curtain words, with a thousand cheats, with a thousand scams. When Stalin consolidated his place, he turned to the hangman, Namrud, Shaddad, he screeched the best people of public hardest and drove out them to the outdoors of Siberia.)

Stalin's name has been repeatedly mentioned in also J.Ramzi's quatrains scornfully:

Stalin Hitlerin həmrəngi idi,
Hər ikisi bəşər xərçəngi idi.
Mədəniyyətlərin qəddar düşməni,
Əjdahası idi, pələngi idi.

Arxivin pərdəsi açıldıqca,
Nuri-həqq aləmə saçıldıqca,
Stalinin vəhşəti olur zahir,
Etdiyi qiymətin alır bir-bir (Ismailzadeh, 1990, 73).

(Stalin was Hitler's analogous, both of them were human cancer. He was the cruel enemy, the Dragon, the tiger of civilizations. Stalin's wildness is revealed as the curtain of the archive was opened, the light of God shines upon the world, and one by one he gets his price of his doing.)

İn J.Ramzi›s ghazals, begining with the line «Me laugh or not laugh « (Ismailzadeh, 1995), «Because our Turan is gone in the period» (Ismailzadeh, 1995) that he published in the last years of his life and also in other such poems, the complaint, the grumble tunes from the period is too strong.

If in the first poem, tells about that expensiveness has passed the light speed, the complaints of the people were not heard by the authorities, and people holding forth on the truth day and night, weaseling people for his (her) career, «on a hard day washing his (her) hands of and keep apart» become targets of criticism, in the second poem more global issues are touched.

Some of Jafar Ramzi's poems written in quatrain form are in didactic character. With these poems, the poet aims to give people different grace qualities, calls people to learn science, and to manage with every job well through science and the power of love.

A part of Ramzi's lyrics is his religious and philosophical poems. «I say:La ilaha illa hu!» , «The Koran», «You attracted the hearts», «O Muhammad», «O Muhammad , o Rasulullah», «Hazrat Ali», «Amazing the people», «O Sahibazzaman», "To visitors the Kaaba", «Deccal Storm» , «Islamic Flag» and "It's a word-word" and other poems can be shown example for these. The poet succeeded to reveal and to show a number of life realities with his poems written on this theme.

Result

In the research, historical-comparative, generalization method was used, the samples chosen as the object of the research and the environment in which the researches dedicated to them emerged were taken into account. The modern scientific-philological view was taken into consideration when we made generalization aboutthe scientific creativity of Jafar Ramzi.

As a lyric poet, J.Ramzi was able to catch the pulse of his time with his poems and wrote works that sounded over time. The poet demonstrated his intellectual - civil position writing his poems both in the style of folk poetry and in the classical style, He had been able to uncover many realities of life through the divine word.

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