

REPUBLIC OF AZERBAIJAN

On the right of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**LYRICAL TRENDS IN THE WORK OF SCULPTOR
HAYAT ABDULLAYEVA**

Specialty: 6215.01 – Descriptive art

Field of science: Art criticism

Applicant: Imran Yunis Mehdiyev

BAKU – 2025

The work was performed at the department of the “History of Art”
at Azerbaijan Akademy of Arts

Scientific Supervisor: People's artist, professor
Natig Kamal Aliyev

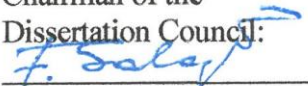
Official opponents: Honoured's artist, professor
Rasul Ismayil Huseynov

Doctor of philosophy in art-criticism
Aslan Akbar Khalilov

Doctor of philosophy in art-criticism
Ramil Afig Guliyev

Dissertation Council – FD 2.34 of the Supreme Attestation
Commission under the President of the Republic of Azerbaijan,
operating at the Azerbaijan Academy of Arts

Chairman of the
Dissertation Council:



People's artist, professor
Fuad Mammad Emin Salayev

Scientific Secretary of the
Dissertation Council:




doctor of philosophy in art-criticism,
associate professor

Khanum Zalimkhan Asgerova

Chairman of the scientific

seminar:



People's artist, professor
Salkhab Isa Mammadov



GENERAL CHARACTERISTICS OF THE RESEARCH WORK

Relevance of the research and the degree of development.

The art of sculpture has an ancient history in Azerbaijan, starting with stone sculptures and monumental monuments, and has reached a professional level in the 20th century, enriched by the application of various genres and methods. Thanks to the expansion of expressive means, lyrical and emotional tendencies gradually appeared in sculpture, a trend that became especially noticeable from the middle of the 20th century. The entry of creative female sculptors into the professional environment at that time accelerated the development of our national art in a new direction. Even though sculpture is considered a relatively "young" field in terms of its historical development in Azerbaijani fine arts, it has developed rapidly since the beginning of the 20th century, and from the 1950s and 1960s onwards, it began to manifest itself with plastic examples rich in form and content based on national characteristics. The fact that sculpture is more complex and technologically difficult than other branches of art and that the professional staff is limited has led to the formation of this field being dominated by male artists. Nonetheless, the arrival of female artists to the Azerbaijani sculpture scene starting in the mid-20th century added new nuances in terms of subject matter, approach, and technical style.

One such female artist is Hayat Hamdulla Abdullayeva (1912–2006). When we look at her works, we see that in addition to monumental and easel compositions, which are sometimes considered "unconventional" for a female sculptor, she also produced quite original examples in small plastic works - works made of porcelain and earthenware - and added a unique lyrical-emotional spirit to our 20th-century national art. Lyrism, motherhood, female beauty, love, and other humanistic themes became the leading features of her art, making valuable contributions to Azerbaijani sculpture in general.

Whereas, despite the fact that the sculptor's works have been touched upon in several articles and short reviews a comprehensive

and comprehensive coverage of this work, as well as a deep analysis from the perspective of artistic and scientific art criticism, has not yet been carried out at the necessary level. The scarcity of periodicals and monographic studies, and thus the general nature of the existing writings, has led to the examination of the sculptor's multifaceted activity only from different aspects. Thus, the systematic collection, study, and inclusion in scientific circulation of works that have been distinguished by their creative activity for decades and are located in various museums, private collections, as well as open spaces (parks, monuments, etc.), but are sometimes insufficiently cataloged, is of great relevance.

It is known that during the Soviet period, the activities of artists were placed within a certain ideological framework. Hayat Abdullayeva's existence in the same ideological and social environment as a female sculptor and her approach to lyrical themes with the subtlety of female nature have created a unity that should not be ignored in the evolution of Azerbaijani artistic thought. Her examples, such as "Motherhood", "The lullaby", "Youth", "Hajar" and "Seven Beauties", successfully combine, on the one hand, the "ideas of heroism and labor" specific to the period - that is, the Soviet period - and, on the other hand, the author's inner lyrical feelings, feminine grace and artistic-poetic worldview. In this context, though Hayat Abdullayeva's works have attracted the attention of many art lovers and researchers, a comprehensive, systematic analysis of her works has not yet been fully carried out.

Another factor that determines the relevance of the study is the phenomenon of the "female sculptor" itself. The traditional perception of sculpture as a "male-dominated art" owing to heavy physical labor, the requirement to work with hard materials, etc., has limited the participation of women in this field. Nonetheless, when looking at the works of female needlewomen like Hayat Abdullayeva, their diversity of themes and techniques, as well as their aesthetic pursuits, are striking. Thus, conducting research in this direction means not only studying individual creativity, but also writing the history of women's participation in 20th-century Azerbaijani sculpture.

Considering that the level of development of the existing literature, there is very little information about Hayat Abdullayeva in numerous articles and theses, in the magazine "Gobustan", in various exhibition catalogs and newspaper articles. Some of the research materials provide only a general idea of the individual works of the talented sculptor, but do not comprehensively analyze the various stages of his creativity, in particular the features of his main theme - lyricism and love, and his decorative technique in small plastic. For instance, in H. Azimov's article "The Artist with a Fine Taste,"¹ the author mostly discusses the artist's artistic taste and general work, but does not conduct a scientific systematization. Even though R. Huseynova's article "Hayat Gives Life To Stones"² reflects a creative portrait, it mainly exhibits a biographical approach. Although certain facts are included in E.Masimli's articles such as "An Artist Immortalized in Art and Hearts" [About the Late Sculptor Hayat Abdullayeva]³ and Y. Rzayev's film "The Light of My Eye or the Strange Life of a Sculptor" prepared for the 100th anniversary, they are all of a general nature.

Moreover, although a monographic summary (authored under the name "Abdullayeva Asmar") discussing the artist's work was published in 2013, it lacked a comprehensive classification of her creations and a thorough art analysis, focusing instead on the author's personal observations and brief notes. In Russian-language sources (for instance, Jamila Novruzova's 1968 dissertation "Monumental Sculpture of Soviet Azerbaijan"⁴, general overviews "Art of Soviet Azerbaijan: painting, graphics, sculpture" and "Sculpture of Soviet Azerbaijan"⁵) Hayat Abdullayeva is only briefly mentioned as introductory information. These sources

¹ Əliyev Ziyadxan. Səməd Vurğun təsviri sənətdə. Bakı, 2010. 151 s.

² Əliyev Ziyadxan. Heykəlləri şəhərə kim çıxarmalıdır. Azadlıq - 2007.- 4-5 mart.- S. 15.

³ Hüseynova, R. Həyat daşlara həyat verir. (Heykəltəraş H.Abdullayeva haqqında) // Ədəbiyyat və incəsənət – 1970,

⁴ Tərlanov, M. Azərbaycan sovet heykəltəraşlığı. / M. Tərlanov, R. Əfəndiyev – Bakı: Azərnəşr – 1958 – s. 29.

⁵ Габибов, Н. Творческая Зрелость. // Вышка – 1977, 16 января – с. 3.

illuminate some of the artist's works, but do not have a comprehensive approach to the various fields and genres of creativity (monumental, easel, small sculptures, portraits). These facts indicate that the study of Hayat Abdullayeva's works on the basis of phases, periods, genres and themes is a particularly important issue. The artist's contributions go beyond her successful compositions on the themes of "motherhood" and "love" works such as "Hajar" (1959) and "Seven Beauties"(1955), inspired by national-historical and literary motifs, along with a gallery of lyrically infused portraits, have left an enduring and significant imprint on the history of national sculpture. It is known that the 20th century sculpture process continues actively with the participation of many talented female artists-sculptors (Zivar Mammadova, Minavvar Rzayeva, Elmira Huseynova, etc.) Each has their own unique personal style, creative methods, and unique approaches to subjects. In this context, the lyrical atmosphere in Hayat Abdullayeva's works, her intensive treatment of the theme of motherhood and female love in general, and her special interest in the decorative possibilities of small plastic art give her a privileged position, and these features are systematically examined in this thesis for the first time.

Therefore, Hayat Abdullayeva's work is extremely relevant not only for studying the individual life and artistic path of a female sculptor, but also for understanding the thematic evolution of 20th-century Azerbaijani sculpture, the development of artistic means of expression, the harmony of national tradition and modernity, and the contribution of female artists to the overall process. Investigate on this subject can help fill gaps in existing scientific literature, enrich our national art studies, and shape the creative aspects of young sculptors.

These factors seriously determine the importance of the research: the fact that the activities of the talented female artist who entered the sculpture school in the 1950s have not yet been fully and gradually researched, that only periodical articles have been used, and that Hayat Abdullayeva's works have not been included in authorized catalogs and monographic studies make the subject even

more important and meaningful. The purpose of the dissertation is to fill this huge gap and present a systematic work from a scientific, theoretical and art criticism perspective. This will allow for a more in-depth study of women's creativity in Azerbaijani fine arts, provide a broad scientific interpretation of the plastic expression methods of lyrical themes, and create an opportunity to summarize a valuable aspect of our art history.

The object and subject of research. The object of the investigate is the sculptural examples created by Hayat Abdullayeva (in monumental, easel, decorative, small plastic and portrait genres) in the context of the formation and development trends of female artist creativity in 20th-century Azerbaijani sculpture. In this field, the works produced by the artist in different years and currently kept in various museums, private collections or open spaces were chosen as the main object of the research.

The subject of the investigate is the formation of lyrical tendencies and methods of expression in the works of Hayat Abdullayeva, the artistic solution of maternal and female images, the decorative-lyrical approach in small sculptures, the emotional presentation of historical-literary portraits and, in general, the features of the artistic worldview and artistic language of the sculptor. In addition, how the artist reflects the historical development of national fine arts in her works, her comparative analysis with other sculptors of the period, and her place and role in the general sculpture process constitute the subject of the investigate.

The aims and tasks of the research. The main purpose of the research is to systematically and scientifically analyze the sculptures of Hayat Abdullayeva, to reveal the methods of artistic expression of lyrical motifs, motherhood and love themes in her works, so as to determine her approaches to the artistic solution of historical and literary images, and, as a result, to reveal the role of the artist in the 20th century Azerbaijani sculpture and her contributions to the general development of our national art on factual and art-historical-theoretical grounds. To achieve this aim, the following tasks have been identified:

- To collect and systematize existing sources and the artist's works. To clarify and clarify the lists of works held in museums, private collections and periodicals based on archival materials to reveal possible new factual information.

- To analyze the form in which the lyrical theme (motherhood, love, female beauty, youth, etc.) is expressed throughout Hayat Abdullayeva's creative stages, as well as to determine the methods used by the sculptor in these works in terms of form, plasticity, technique, and artistic language.

- Artistic interpretation of historical and literary images. Examining the principles of plastic depiction in sculptures dedicated to Nizami Ganjavi, Molla Panah Vagif, Hurshidbanu Natavan, and other literary and historical figures, and their connection to national tradition and the aesthetic demands of the period.

- Investigating the characteristics of small-scale plastic. To evaluate the artistic and aesthetic significance of the artist's small-scale sculptures (decorative compositions, character figures) made of porcelain, fireclay, pottery, plaster, etc. materials, and to substantiate his innovative position in this field.

- Comparative analysis and scientific justification: comparing Hayat Abdullayeva's work with the works of leading representatives of 20th century Azerbaijani sculpture (Fuad Abdurrahmanov, Omar Eldarov, Tokay Mammadov, Elmira Huseynova, etc.) and substantiating her individual style and innovation within general artistic-lyrical trends.

- To determine the place and importance of the artist in art. To show the impact of his creative heritage on the formation of the young generation of sculptors in the modern era, the enrichment of national art criticism, and to substantiate its importance as a special teaching material.

Methodological foundations of the study. The dissertation is based on a synthesis of historical-artistic, culturological and complex comparative research methods. Specific methods used:

- Historical-chronological method – to sequentially review Hayat Abdullayeva's work across historical periods and reveal the artistic-aesthetic characteristics of each stage.

- Analysis of art history (artistic-iconographic method) – Studying the thematic-content and form-volume solution of the artist's works, their plastic characteristics, and means of expression (rhythm, texture, generalization of form).

- Comparative analysis (comparative approach) – Comparison of the works of Hayat Abdullayeva with the works of other women and human sculptors of the period, both in Azerbaijan and the Soviet Union Identifying the parallels and differences between (SSRI) sculpture traditions.

- Historical-cultural approach – Interpreting the artist's works in relation to the socio-cultural, ideological realities and artistic environment of the period and justifying how the lyrical motifs in the works were formed in that environment.

- Analysis of archival and periodical materials – Study of newspapers, magazines, archival documents, and exhibition catalogs of the sculptor's works and systematic summarization of the factual information obtained from them.

As a result of the mutual application of the aforementioned methods and approaches, Hayat Abdullayeva's artistic world has been comprehensively examined from historical-periodical, artistic-aesthetic, and socio-cultural perspectives.

The main provisions put forward for the defence are. The role of Hayat Abdullayeva's works in the development of Azerbaijani sculpture and lyrical trends and the selection of this work as a research subject are based on the following assumptions:

1. The formation trends of lyrical themes in 20th century Azerbaijani sculpture and the determination of Hayat Abdullayeva's creative position in this context;

2. Analysis of the influence of the sculptor's creative environment, aesthetic values, and personal worldview on the forms of artistic embodiment in his works;

3. Formal-stylistic analysis of Hayat Abdullayeva's work, revealing the methods of expression of lyrical content in terms of form, material, and composition, and revealing the connection of these methods with national customs and traditions;

4. How thematic lines such as mother, family, love, compassion, and human relationships are expressed in the sculptor's works and the connection of these methods with national customs and traditions;

5. Determining Hayat Abdullayeva's unique style and innovation as a result of comparing her works with the works of other sculptors of the period;

6. Analysis of the images of classics and their artistic and plastic expression in Hayat Abdullayeva's work;

7. Determining the psychological depth and artistic individualization style in Hayat Abdullayeva's portrait work;

8. New perspectives brought to science by the special role of female sculptors in Azerbaijani art.

Scientific novelty of the investigate. The scientific novelty of the first large-scale art history study dedicated to the systematic study of lyrical tendencies in Hayat Abdullayeva's work is mainly confirmed by the analysis of the approach to the lyrical theme in Azerbaijani sculpture in a historical context and the scientific generalization of the methods used by Hayat Abdullayeva for the first time. For the first time, the methods of expressing lyrical emotions in small-form plastic art have been comprehensively systematized, and the author's individual approach in this field has been evaluated at the level of art theory.

The issue of the plastic depiction and artistic presentation of literary images in the sculptor's work was investigated, and the role played by lyrical lines in the artistic presentation of these images was explained on scientific grounds. Based on Hayat Abdullayeva's portrait works, the artist's search for personal psychological and emotional depth was identified, and the connection of these searches with national and universal artistic values was revealed. In the thesis, as carriers of lyrical tendencies in the synthesis of form and content, the methods of expressing human experiences such as love, sadness, joy, despair in a plastic form are explained with new approaches.

Theoretical and practical significance of investigate:

Theoretical significance: The dissertation makes a significant contribution to the in-depth study of the history of 20th-century Azerbaijani sculpture, especially the creative activity of female sculptors. The art criticism methods, analytical principles, and scientific generalizations presented here serve as supporting material for future research. It also offers a new approach to the interpretation of the lyrical theme as an artistic-emotional category in art theory.

Practical significance:

1. The investigate can be used as exemplary material for the artistic features of Hayat Abdullayeva's works when teaching subjects such as "History of Azerbaijani Fine Arts", "Fundamentals of Sculpture Art", and "20th Century Azerbaijani Art" in higher and secondary specialized art institutions.

2. It can help systematize new facts about Hayat Abdullayeva's work and compile catalog materials.

3. Her works, which have artistic and lyrical values such as motherhood, love, the image of women, and historical and literary portraits, provide a rich base of experience for the younger generation, both in terms of the choice of subject matter and the search for form.

Therefore, the dissertation work is an example of a scientific monographic study that can be theoretically and practically useful for art historians, painters-sculptors, and the broader scientific and cultural community in this field.

The main content of the investigate is presented in 12 articles. The results of the research, the scientific development of the topic and its proposals form the basis of the research. The relevant reports can be presented as scientific research work that can be listened to and taught at various scientific conferences.

Name of the institution where the dissertation was conducted. The thesis was completed at the "Art History" department of the Azerbaijan Academy of Arts and discussed at the department meeting.

The total volume of the dissertation is indicated by a symbol that separately indicates the volume of the structural sections of the dissertation: The thesis consists of an introduction, two chapters, four paragraphs, a conclusion and a list of used literature. Including: Introduction – 16,339, 1.1. – 50.195, 1.2. – 41.175, 2.1 – 40.161, 2.2. – 36.828, Conclusion – 14.843, Literature – 14.144 characters, the total volume of the dissertation is 201.293 characters. Drawings reflecting the content of the research are presented in an album as an appendix to the thesis.

THE MAIN CONTENT OF THE RESEARCH

The dissertation consists of an introduction, two chapters, four paragraphs, a conclusion, and a list of references.

The introduction provides information about the relevance of the topic, goals and objectives, level of development, as well as the scientific novelty, practical significance, justification, structure, and scope of the work.

Chapter I of the dissertation, entitled “**Search for Theme and Form in Hayat Abdullayeva's Creativity,**” in the **paragraph 1**, of is dedicated to the topic “**Formation of the Lyrical Theme in Azerbaijani Sculpture and Its Plastic Expression in Hayat Abdullayeva's Creativity.**”

Starting from the middle of the 20th century, new directions in the content of artistic expression began to take shape in Azerbaijani sculpture. In this period, in the artistic environment dominated by monumental and ideological orders, the attention of artists gradually turned to the poetic presentation of the inner world of man. The lyrical theme has taken a unique place not only in fine arts but also in sculpture, bringing new life to national artistic traditions

The primary focus in lyrical sculpture is on visualizing human emotions, themes such as love, motherhood, and family bonds through plastic means. This artistic direction, in addition to increasing the creative freedom of artists, has also created an opportunity for the formation of individual styles in Azerbaijani art.

For instance, in works such as Khanlar Ahmadov's "Motherhood", Hayat Abdullayeva's "Lullaby", and Fuad Salayev's "Motherhood", one can witness the sculptural expression of maternal love experienced by women; in Omar Eldarov's "In the Four Colors of Time", the characteristics of different life stages are portrayed through female figures; while Tokay Mammadov's "Vajiha Samadova", Azad Zeynalov's 'Jazzman Vagif Mustafazadeh', and Kamal Alekbarov's "Legend" reflect the artistic interpretation of creative personalities; and in Zakir Ahmadov's "Rain", the inexhaustible passion of youth finds its lyrical and plastic embodiment. Any individual experience of a sculptor becomes an undeniable fact of art only when the artistic form she presents is typical for many people, when it is a perfect expression of emotions and feelings.

In the development of lyrical tendencies played a special role Female sculptors. Their creativity reflects more prominently the themes of sensitivity, psychological subtlety, and life experience. The female phenomenon has served to create new perspectives in Azerbaijani art and to reveal emotional content more deeply. This has also been significant in terms of strengthening gender perspectives in art and enhancing public acceptance of female artists.

In this process, the work of Hayat Abdullayeva stands out in particular. The plastic expression of lyricism and the subtle presentation of human emotions in her works attract attention. In Hayat Abdullayeva's "Lullaby", "Mother and Child" and other sculptures, the themes of motherhood, care for children, love and compassion form the main source of lyricism.

The composition "Lullaby" is the first work in which the sculptor worked from nature. Here, a young mother cradles her baby on her outstretched legs, and at this moment bends her head towards her baby and sings a lullaby to him. The plastic solution of the sculpture was not very traditional for that time. Therefore, the figure of the mother is constructed as a bow that both holds the baby and expresses a light rhythmic movement. The compassion on the character's face and the tenderness in his gaze are modeled very

naturally. The baby's tiny hands and feet are so delicately crafted that the viewer feels as if he has fallen asleep. Another element that enhances the work's impact is the choice of materials. Hayat Abdullayeva created the composition using aluminum casting. The shiny, silvery surface of the aluminum symbolically emphasizes the pure emotions of a mother and the tranquility of a lullaby.

It should be noted that the formation of lyricism in Azerbaijani sculpture, in addition to being part of general artistic processes, also created conditions for the acceptance of the phenomenon of female artists. Hayat Abdullayeva's work, as one of the most striking examples of this process, reveals the aesthetic essence of lyricism in national art.

Chapter I of the dissertation, entitled, "**The Artistic-Aesthetic Features of Small-Form Plastic Works in the Creative Work of Hayat Abdullayeva**", of the thesis titled, in the **paragraph 2**, it is named that among the sculptor's important works, multi-figure compositions made of porcelain, which are examples of small sculpture, also hold special value. Generally, in the 1950s, Hayat Abdullayeva worked very effectively in the genre of small-form plastic art. For instance, in the sition "Seven Beauties and Bahram Shah" prepared by the artist in 1957, his original solution to the literary images of Nizami Ganjavi is noteworthy. In the work, which consists of a composition of porcelain figures, the author depicted Bahram Shah in a seated position, in the middle, and gathered the beauties around him. Even though the figures of the beauties differ from each other in their movements, postures, and clothing, together they form a complete ensemble - a mature composition. Figures representing the beauties of India, Iran, Slavic, Chinese, Byzantine, Russian, and Maghreb attract more attention, while figures that are useful for decorating our daily lives are more suitable for the exhibition.

Among the small sculptures by Hayat Abdullayeva, which stand out for their depiction of the characteristics of national characters, the image of "Aunt" is imbued with good-natured humor and testifies to her ability to reveal her inner world. The work is made of porcelain and is decorated with glaze. Her smile and

sincerity are the main reasons why she makes a good impression on the audience. Her thin, pointed nose, small mouth, and eyes full of joy and care sing of her love of life.

Therefore, summing up the semi-chapter, it can be noted that the small-format plastic art of Honored Artist Hayat Abdullayeva is distinguished by its decorativeness, arising from the texture of the works and the nature of the material. Her works of this style attract attention with the expressiveness of the images and the specificity of each national type.

Chapter II of the dissertation, entitled, "**Lyrical Tendencies in Hayat Abdullayeva's Works as Carriers of Human Experiences**", is dedicated to of the thesis titled, in the **paragraph 1. "Images of Classics and Their Artistic Expression in Hayat Abdullayeva's Creativity."** The professionalism of the sculptors often played an important role in presenting them as carriers of lyrical moods. In this sense, it is possible to find an original expression of lyrical nuances in various types of plastic works dedicated to famous figures working in the fields of science, literature and art by different generations of wood carvers in Azerbaijan.

The monument, dedicated to the memory of the famous Azerbaijani poet Hurshidbanu Natavan and built by Hayat Abdullayeva in 1978-1979, draws attention with its poetry and the flawless expression of the characteristic opening lines. The work is made of bronze and is in natural size. In Hayat Abdullayeva's presentation, she managed to highlight in Natavan's face both the lyricism and romance, which are the highest qualities of the spirituality of a very talented female artist of the 19th century, as well as her pride, arrogance, and extremely deep character.

The artist approached the poet's image from two perspectives, and successfully did so. First, she emphasized his delicate facial features and pensive, deep gaze, revealing his lyrical character. Another aspect is explained by the emergence of the proud face of this lyrical-romantic and delicate world, which is also characteristic of a very strong character.

Consolidating the essence of the entire historical and social path of the Han's daughter in the expression of a statue requires a fundamentally great amount of research and intellect from the artist. If this research is achieved on the basis of sources, the intellect explains the personal attitude towards art and the artist, the sculptor's own position.

The monument, dedicated by Hayat Abdullayeva to the memory of the famous 18th century Azerbaijani poet, politician and public figure Molla Panah Vagif, was erected in the city of Shusha, the wounded land of the people. The poet's white marble bust, placed on a black board, is striking in its grandeur and power. This portrait, painted by Hayat Abdullayeva, depicts the radiant face of Mullah Panah, a man known worldwide for his magnificence and fame, whose invaluable poetic ideas lived on throughout history and whose thoughts left an invaluable mark on the literary life of his people. The radiance of his features is reflected in his loving gaze upon people and the world, his seriousness, and his profound thoughts.

The formal precision and plastic laconicism with a pronounced fluidity that characterize the poet's portrait are at the same time an artistic manifestation of the author's penetration into the inner world of the person of words, aiming to reach the image. Its plastic expressiveness is also achieved through the conciseness of the artistic solution. The portrait's capacity, executed with broad plastic generalization, gives the impression of having been created in a very short time, almost in one breath. Above all, the portrait attracts attention due to its artistic execution and the convincing presentation of the artistic image. The poet's deep sense of the socio-psychological burden of the times is reflected in the expression of his psychological state, as well as his belief that he will find the strength to overcome the difficulties he encounters. The unusualness of this portrait lies primarily in its ability to instill new meanings from different perspectives. In other words, the artist based her artistic solution on a circular perspective. In this context, it's important to emphasize that each of these points, thanks to its distinctive plastic lines, possesses a form and overall appearance

that adequately characterizes the character. These positive aspects of the portrait place it among the valuable and unforgettable works of Azerbaijani sculpture.

Among the sculptor's works, the work dedicated to the great thinker of the East, Nizami Ganjavi, is of particular importance. Finding the right balance of shapes that contribute to the light-and-shadow effect is crucial to enhancing the psychological impact of the work. Bronze has beautiful plastic properties and can create unique effects when illuminated. In this portrait, the shadow emphasizes the unusual shape of his eyes, nostrils, and the lines of his mustache and beard, helping to create an impression of great courage and spiritual grandeur on his face.

The image of Nizami Ganjavi attracts attention with its subtle lyricism and rich shades of feelings. The portrait of Nizami is elaborated in a broadly generalized manner. Capturing softness and flexibility, the sculptor maintains the clarity of the structure of the volumes, emphasizing the impression of inner strength and solidity, which are integral qualities of the poet's character.

Among Hayat Abdullayev's outstanding works, the portrait of Hassan Bey Zardabi is of special importance. While creating an image and determining its socio-political position, the sculptor brought together the most characteristic features of the period, the person and the people she represented. Considering that Hassan bey Zardabi significantly depends on the period in which he lived, his socio-historical environment, the mentality, moral views, and psychology of the people he belonged to, Hayat Abdullayeva got to the essence of the basis for creating all these impressions in the facial structure of the image and demonstrated great skill in finding the most accurate measurements.

The portrait attracted attention, first of all, for its artistic execution and convincing depiction of the artistic image. The vivid perception of time is presented in a very convincing manner, with the disclosure of the psychological state of the hero, his attentiveness and purposefulness. This impression is created by the plastic structure of the work, its frontality and strict placement in space, the closure of the volume. The sculptor's desire for

monumentalization, the disclosure of the social and national ideal in a concrete individual form, was realized in the monument to the Russian and Soviet writer, poet, prose writer, playwright, journalist, publicist and public figure M. Gorky. The significance of the image embodied in this work gave it a monumental sound, which was reinforced by the plastic and compositional solution of the monument. The monument is constructed in a generalized style. The sculptor, capturing softness and flexibility, maintains the clarity of the volumes she constructed, emphasizing the impression of inner strength and solidity, inseparable qualities of the poet's character. Attention is drawn to the amazingly harmonious rhythm of the sculpture's composition, the proportion of its volumes, and the picturesque draperies. New facets of Hayat Abdullayeva's talent have been revealed in memorial monuments. Her image of the talented Azerbaijani actor Huseyngulu Sarabski in the memorial monument attracts attention with its brightly expressed creative beginning. The sculptor, in her search for a credible and realistic image, proceeded from the image of Majnun that he created. Hayat Abdullayeva reveals the richness and complexity of the talented actor's personality, embodied in the image of Mejun in the monument. In the deep poetry of the emotional content of the monument, in its plastic embodiment, one can feel the sculptor's excitement, a penetrating attitude to the actor's creative heritage.

In **Chapter** of the dissertation, entitled, "**Psychological depth and artistic individualization in Hayat Abdullayeva's portrait work**", in the **paragraph 2**, it is named that shows that the sculptor's works in the portrait genre are striking in their originality. The portrait genre allowed him to show the spirituality of a talented person, their attitude to beauty, and their intellect. Before starting work, Hayat Abdullayeva studies in detail all possible materials about her hero, managing to find the main features of the character from the very first sketch. She also gives the structure of the portrait, its movement, gesture, and all the elements that make up the composition, based on the model's characteristic features.

In the sculptor's early works, the characteristic features of the author's method of capturing the content features and the

volumetric-spatial structure of the characters are seen. The mastery of professional craftsmanship was carried out in parallel with the search for new themes and the affirmation of the characters' deep individual worldview. Since her student years, Hayat Abdullayeva has portrayed many female characters, all of whom reflect female beauty and sublimity. In the female images he created, there is also an effort to discover the beginning of the plastic image of nature and to find its correct proportions, movements and posture.

The portraits painted by Hayat Abdullayeva in the early stages of her career have retained their contemporary character, sometimes with their one-on-one resemblances. Among these portraits, “Young Boy” is particularly memorable. The image of a young boy has a generalizing artistic quality. The artist has tried to revive and generalize the romantic psychological traits that are characteristic of our life-loving, enterprising, and dreamy youth.

From 1960 onwards, Hayat Abdullayeva began to depict distinctive features and psychologically rich, expressive images in her portraits of women. We clearly see such qualities in the portrait of her fellow artist, People's Artist Vajiha Samadova. In the portrait, the shawl she drapes over her shoulders and the pearl around her neck with one hand presents an innocent and ladylike face immersed in thought. The artist has masterfully been able to manifest the creative world hidden beneath this beauty. These portraits demonstrate the successful application of a fundamental plastic solution, both in revealing the image through subtle tonalities and illuminating its inner features. The originality of the sculptor's plastic style is also clearly evident in these works. Already acting as a master of large-scale modeling, she reveals her fine feeling for the material. It is possible to see the first results of her continuous and successful search for replacing individuality with typicality, a difficult subject in her portrait works, in the works mentioned above.

Sculptor Hayat Abdullayeva herself notes about the portrait of Vajiha Samadova: *“I also worked on a portrait of Vajiha. She had never seen the finished portrait I had drawn from life while she was still alive. I finished the work after her death. There was a reason*

why the portrait took so long to complete. The artist was a person with a rich nature. Every time I looked at her, I saw a new, fresh detail. Now it seems to me that there was no work I worked on with such great demand as this portrait."⁶

One can demonstrate the portrait of the heroic woman Hajar, a sculptor who was able to fully show feminine tenderness, elegance, and courage. Hajar's bronze-cast portrait transcends the confines of a static camera image. The sharpness of movement is masterfully rendered, yet it avoids drawing attention to any overt figurative depiction. The figure is entirely driven by the force of forward motion. Hajar's face is magnificently rendered, her posture reflecting the desire for struggle and victory, hatred and courageous determination. The romanticism of the painting is combined with the tremendous plastic expressive power of the entire composition. The interpretation of the subject is monumental. The compositional motif depicted by the sculptor is so naturalistic that it gives the impression of being detached from life.

Hayat Abdullayeva's "Game" is an intriguing work from a compositional perspective. It depicts a girl lost in thought while playing chess. Her neck is very long and plastic. Even though her arms and hands are not rendered in precise detail and the proportions are somewhat distorted, the figure still possesses a graceful appearance. The main focus is directed towards the girl's inner emotions. Immersed in thoughts about the game, the young girl appears lost in deep contemplation, as if placing the game of life before herself.

The sculptor's work "Game", created in 1965 from painted chamotte material, attracts attention not only for its aesthetic impact, but also for its philosophical content. Even though the title of the work formally creates the impression of a household game or entertainment in the viewer, in reality the author is highlighting a completely different idea here. The concept of "game" symbolizes the complex and contradictory flow of life, the psychological

⁶ A. Əhmədov. İşin çətin yönü: (Heykəltəraş H.Abdullayevanın iş planları haqqında) // - Bakı: Qobustan – 1975, №2 – s. 41-42.

turmoil in a person's inner world, and the trials brought by fate. For this reason, the work is presented more as a plastic composition that expresses the philosophy of life in artistic language.

At the center of the work is a female figure. The sculptor has successfully captured the inner tension, the weight of thought, and the mystery of fate in her face. The reserved, slightly sad expression on the woman's face clearly reflects the contradictions and sensitivity going on in her inner world. The long neck and the hairstyle gathered atop the figure's head further elongate the face, conveying to the viewer a sense of deep thought, wisdom, and, in a sense, a hidden anxiety. This approach draws inspiration from classical traditions while also aiming to enhance the figure's artistic expression.

While the woman's narrow shoulders symbolize her elegance and refinement, her thick, crossed arms, on the contrary, emphasize her inner strength, determination and sense of resistance. This paradoxical solution, creating a unity of form and content, reveals the contradictory essence of human nature. The simultaneous presentation of elegance and severity, inner calm and dramatic tension, gives the work a special impact.

The work's place in the context of art history is also noteworthy. In the 1960s, a tendency towards lyricism and philosophical expression was growing in Azerbaijani and Soviet sculpture in general. This tendency was aimed at artistic images expressing more human psychology, inner tension, and philosophy of life. The work "Game" was created in this direction, and was the product of new artistic searches in the harmonious combination of form and content.

The themes of Hayat Abdullayeva's works "Portrait of a Girl" (1966), "Spring" (1961), and "Youth" (1964) are taken from modern life. During these years, Hayat Abdullayeva was increasingly attracted to the portrait genre's ability to deeply feel and comprehensively depict an intellectually developed personality. She worked on his works with restraint, repeatedly reflecting on her observations and impressions in order to create the most prominent

features of a personality with greater brightness and color, and by concentrating them, she succeeded in creating a typical image.

Hayat Abdullayeva's portrait "Woman" is a great achievement of the sculptor. In it, the poetics of the artistic solution and the charm of the female heart, her subtle spirituality, and the nobility of her character have come together. The portrait image has acquired special meaning, concise content, and versatility. These are the characteristics that belong to the monument. The complex composition of the portrait, the deep lyricism of the image, and the vivid expression of the national color are the aspects that increase the impact of the work. These signs are manifested not only in the portrait's clothing or the ornaments on the pin, but also in the entire appearance and posture.

Research into the creative principles behind the thematic explorations in Hayat Abdullayeva's works confirms that the idea, content, and form of her sculptural portraits are marked by authenticity and depth, ensuring their timeless relevance and lasting significance.

As a result, the main provisions of the dissertation were summarized in the form of concise scientific-theoretical conclusions:

1. The tendencies of formation of lyrical themes in 20th century Azerbaijani sculpture and the creative position of Hayat Abdullayeva in this context have been identified;

2. The influence of the sculptor's creative environment, aesthetic values and personal worldview on the forms of artistic embodiment in her works was analyzed;

3. A formal and stylistic analysis was made in order to determine the form, material and methods of expressing the content of lyrical composition in the works of Hayat Abdullayeva, and also the connection of these methods with national traditions was revealed;

4. The methods of expressing thematic lines such as mother, family, love, affection, and human relationships in the sculptor's work and the connection of these methods with national traditions were examined;

5. As a result of comparing Hayat Abdullayeva's works with the works of other sculptors of the period, the artist's unique style and innovation were identified.

6. The images of the classics and their artistic and plastic forms of expression in Hayat Abdullayeva's work were analyzed;

7. Psychological depth and artistic individualization style have been identified in Hayat Abdullayeva's portrait works;

8. During the investigate, new insights were identified into the science brought by the special role of the female sculptor phenomenon in Azerbaijani art.

The author's published articles on the subject are as follows:

1. Heykəltəraş Həyat Abdullayevanın portret əsərlərində lirik çalarlar // - Bakı: Təsviri və dekorativ tətbiqi sənət məsələləri – 2017. № 20. – S. 47-50.

2. Heykəltəraş Həyat Abdullayevanın yaradıcılığında qadın obrazlarının lirik çalarları // - Bakı: Sivilizasiya. BAU – 2017. Cild 6 № 3 (35). – S. 197-200.

3. Heykəltəraş Həyat Abdullayevin portret əsərlərində lirik çalarlar //“Təsviri və dekorativ-tətbiqi sənət məsələləri” Azərbaycan Respublikası Mədəniyyət və Turizm Nazirliyi, Azərbaycan Xalça Muzeyi – 2017, №20, s. 47-50.

4. Лирика в скульптуре Хаят Абдуллаевой // Paradigmata poznani – 2018, №1, s. 90-93.

5. Лирические работы скульптора Хаят Абдуллаевой // Art Philological sciences Pedagogical sciences Psychological sciences Çzesc 3. Coolloquim-journal. Warszawa, Polska – 2022, №4 (127), s.15-17.

6. Həyat Abdullayevanın yaradıcılığında Nizami Gəncəvi motivləri: Yeddi gözəl və Bəhram şah. // - Bakı: Mədəniyyət dünyası. ADMİU – Bakı -2022. s. 162 – 169.

7. Heykəltəraş Həyat Abdullayevanın yaratdığı Vəcihə Səmədovanın portreti haqqında // - Bakı: Axrarışlar. AMEA-nın Naxçıvan bölməsi – 2022. Cild 16, №2 – S. 190 – 194.

8. Azərbaycan hekəltərəşlığında lirik mövzunun əksi // - Bakı: Axtarışlar. AMEA-nın Naxçıvan bölməsi – 2022. Cild 16, №3 – S. 125-129

9. Həyat Abdullayevanın yaradıcılığında sevgi mövzusu // - Bakı: Mədəniyyət: Problemlər və prespektivlər. ADMİU – Bakı – 2024. s. 156 – 160.

10. Лирические тенденции в творчестве Хаят Абдуллаевой // Научные исследования в сфере гуманитарных наук: Открытия XXI века. Материалы VII Международной научно-практической конференции. 3-4 октября 2018 г. – с.101 – 104

11. Əməkdar rəssam Həyat Abdullayevanın əsərlərində lirik təmayüllər insan yaşantılarının daşıyıcısı kimi // III Uluslararası Dergi Karadeniz Sosyal bilimler Sempozyumu (İBSESS) Baku-Azerbaijan – 19 noyabr 2019, s. 88-91.

12. Тема любви в творчестве Хаят Абдуллаевой // - Москва: Научный форум: Филология, искусствоведение и культурология: LXXXIV международная научно-практическая конференция. 2024.



The defense will be held on 30 October in 2025 at 11:00 at the meeting of the Dissertation Council FD 2.34 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Azerbaijan Academy of Arts.

Address: Azerbaijan Academy of Arts
AZ 1029 Baku city, H.Aliyev aven, 26

Dissertation is accessible at the library of Azerbaijan Academy of Arts

Electronic versions of abstract are available on the official website of Azerbaijan Academy of Arts

Abstract was sent to the required addresses on 26 September 2025

Signed for print: 10.09.2025
Paper format: A5
Volume: 37244
Number of hard copies: 20