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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE ROLE OF JALAL GARYAGDI IN THE DEVELOPMENT
OF MODERN AZERBAIJANI SCULPTURE**

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GENERAL CHARACTERISTICS OF THE RESEARCH

Relevance of the topic and degree of development. Jalal Maharram oghlu Garyagdi is one of the outstanding sculptors who laid the foundation of contemporary Azerbaijani sculpture and determined the directions of development of this ancient and wonderful art form. The irreplaceable role of his works in the development and enrichment of Azerbaijani art is undeniable.

Jalal Garyagdi's works are generally distinguished by their monumentality, compositional integrity, revealing the inner world of the image with plastic means, skillful plastic solution, and breadth of creative manner. Jalal Garyagdi's creative range is wide and colorful. He tried himself in different types of sculpture, such as monumental sculpture, bust, bas-relief and high-relief, and managed to create magnificent art examples. Jalal Garyagdi has always been a devotee of art who always stands ahead of time, is always in search, strives for innovation, and has an inexhaustible love of creation. Our people and state have always appreciated him for his hard work and success. The sculptor was awarded the Honored Art Worker of Azerbaijan in 1954, People's Artist of Azerbaijan in 1960. He was also awarded the order of the Red Banner of Labor and the Badge of Honor.

The artist's monumental sculptures help to shape the image of our country and decorate the squares of many cities and villages of modern Azerbaijan. The works of the sculptor, which are the result of hard work, are very attractive in terms of artistic expression, making the viewer think, content, mobility.

The relevance of the topic is due to the fact that the creativity of Jalal Garyagdi, who is distinguished by his unique style in Azerbaijani sculpture, has not been sufficiently studied from the point of view of art studies. Not only the artistic perfection of many works of the sculptor, but even the names of some of his works are not found in the articles and scientific studies that talk about his creativity.

"Since Jalal Garyagdi's creativity coincided with the Soviet era, it was impossible for him to create many of his works outside the requirements of the ideology of the time. Even though those works look attractive from an artistic point of view, it is impossible that these works will arouse the interest of a wide audience from an ideological point of view. However, we must not forget that the sculptor spent high creative

energy in creating these works along with intense physical labor" ¹. It would be more correct if we look at these works not as the children of failed politics, but as the product of the inner world of an artist working to create beauty.

In addition to the sculptures dedicated to the historical genre, which have already become monuments, the works preserved in art studios or displayed in museum expositions can also attract the viewer. There are also examples of sculpture that were destroyed because they were alien to the requirements of modern ideology. But first of all, they may seem interesting to today's generations in terms of introducing creative people who lived and worked in a certain period of history, whose names they have heard and never seen their faces. We will try to talk widely about such art works as well in this research.

During the development of the subject, we can advance an idea about it based on various scientific articles of well-known art experts, scientists who have done important work in the study of this field, textbooks and methodical resource level books, and inscriptions in art collections. It is true that our outstanding art critics Mammadaga Tarlanov² (1958), Telman Ibrahimov³ (2013) wrote monographs about the life and creative activity of the outstanding sculptor, Jamila Novruzova⁴, Ziyadkhan Aliyev⁵, Samir Sadigov⁶ and Asad Guliyev⁷ published numerous articles in the press. However, since there are not many research works related to the rich creativity of the sculptor, there is a need to scientifically investigate the artist's rich and multidisciplinary life and artistic path, and to shed light on the hidden moments.

More fundamental scientific research will be conducted about the art world of Jalal Garyagdi, the aesthetic value of his works, the meaning load, and as full art pearls his eternal place in Azerbaijani sculpture.

¹ Quliyev Ə. XX əsr Azərbaycan incəsənəti haqqında oçerklər / Ə.Quliyev. – Bakı: Təhsil, - 2012. – s. 111.

² Tərılanov M. Cəlāl Qaryağdı / M.Tərılanov. Bakı: Azərənəsr, - 1958. - 80 s.

³ İbrahimov T. Cəlāl Qaryağdı / T.İbrahimov. - Bakı: Şərç-Qərb, - 2013. - 104 s.

⁴ Новрузова Дж. Джалал Карягды [Изоматериал]. - Москва: Советский художник. - 1965 г.

⁵ Əliyev Z. Daşları dilləndirən sənətkar // Azadlıq. – 2001, 4 yanvar. – s. 16.

⁶ Sadıqov S. Heykəltəraş Cəlāl Qaryağdının yaradıcılıq aləmi // Paritet. - 2012, 7-9 yanvar. – s. 16.

⁷ Quliyev Ə. Tişə ustası Cəlāl Qaryağdı // 525-ci qəzet. – 2012, 20 mart.

Object and subject of research. The research object is the creativity of Jalal Garyagdi. Development paths from the traditionality towards modern national thought of the sculptor's art works, search for form, unity of content with meaning, special handwriting and style of the sculptor, worldview are analyzed as the main object of research.

The subject of the study is monumental sculptures, busts, bas-reliefs, go-reliefs and other types of sculpture created by the sculptor.

The goals and the objectives of research. In the research work, the works created by Jalal Garyagdi were thoroughly studied and analyzed from the point of view of art studies. The main goal here is to comprehensively follow the path of the sculptor's honorable life and effective creativity, and to reveal and highlight his achievements.

At the same time, the main goal of the research is to evaluate the artistic-aesthetic features of the prominent representative of the modern Azerbaijani sculpture Jalal Garyagdi's creativity, who began in the 20s of the 20th century, a wide erudition artist, covering various fields of this art, and to give a scientific explanation. While studying the sculptor's rich heritage, one cannot help but be amazed at his attitude to poetry, music and other spiritual beauties, his deep knowledge of the customs and traditions, ethnography, and heroic history of our people. In order to succeed in the scientific interpretation of the sculptor's creativity, which is a collection of such art examples, the in-depth analysis of his works of various genres is the main condition.

The set goal requires solving the following issues:

- To interpret the life and creativity of Jalal Garyagdi;
- To determine the role of Jalal Garyagdi's creativity in the formation and high development of our national sculpture school;
- To determine directions in the sculptor's creativity;
- To analyze the works of the sculptor in the fields of portrait and relief;
- Analyzing the monumental sculptures of the people's artist and assessing their relationship with space;
- Studying the artist's memorial art works and analyzing their most important examples.

The methods of research. The methodology of the research is conditioned by the selection of the topic and the need to study it in the context of contemporary Azerbaijani sculpture. The basis of the research work is the discovery of the artistic aspects of various subjects reflected in the rich and multifaceted creativity of the sculptor and the analysis of

individual art works. National and universal values, scientific-theoretical conclusions of art studies were used in the analysis of the problems highlighted in the research work, and the systematic historical-comparative method allows to reconcile the creativity of Jalal Garyagdi and his contemporaries with the problems of the development of sculpture in Azerbaijani fine art. The method of comparative analysis helps to compare the creativity of foreign and local artists who are multifaceted in the field of sculpture, to detect the main characteristic features of the art works they created in different genres and topics with all kinds of artistic and technical means they apply.

At the same time, this method provides the revealing of the figurative and stylistic solution of the works of Jalal Garyagdi, as well as other sculptors involved in the comparison, within the framework of the analysis of artistic and stylistic art studies. The semantic, iconographic and iconological analysis of the studied sculptural works allows to reveal the artistic-aesthetic level of their figurative solution.

The main propositions of the for defense: The creativity of Jalal Garyagdi was comprehensively studied and the following propositions were put forward:

- Jalal Garyagdi's art works are generally distinguished by their monumentality, diversity of genres, integrity of composition, revealing the inner world of the image with plastic means, skillful plastic solution;
- He paid more attention to the deep psychological aspects of the human images he created in his portrait art works;
- Nationality is the main purpose of the sculptor's creativity, who is very well acquainted with our ancient and rich history, artistic traditions and literature;
- The main reason why Jalal Garyagdi created compositions corresponding to the principles of artistic aesthetics and expression in easel sculpture is that he has the opportunity to express subtle emotions and feelings in easel sculpture, which he could not realize in monumental sculptures;
- Although the main part of his creativity coincides with the period when the communist ideology prevailed, these politicized positions are rarely found in the sculptures created by Jalal Garyagdi;

- Stable, unique manner of carving, adherence to the criteria of form, shape and proportion, clarity of imagination and thoughts are characteristic features of Jalal Garyagdi's creativity.

Scientific novelty of the research. The scientific innovation of the research work is directly determined by a different approach to the creativity of Jalal Garyagdi from all the previously existing approaches, and this different approach as a whole is reflected in the following theses:

- The life and creativity of Jalal Garyagdi was presented comprehensively as a complete monographic research object for the first time in Azerbaijan art studies;
- The outstanding sculptor's art works on various topics, which have not been covered in the press and books, have been studied and systematically analyzed;
- The entire creative activity of Jalal Garyagdi was comprehensively investigated and the final results obtained were reflected in the form of theses;
- For the first time, the uniqueness of the artistic and technical features characterizing Jalal Garyagdi's creativity has been clearly clarified;
- During the research work, the artistic and technical indicators of the art works belonging to Jalal Garyagdi were correctly presented for the first time by using the artist's family archive;
- The memorial works created by Jalal Garyagdi at different times and not presented to the wide public, as well as not involved in scientific research, were studied and analyzed in detail for the first time.

During the research, the stage of development of Azerbaijani sculpture was investigated in chronological order, and the necessary notes about it were briefly reflected in the dissertation. At the same time, in the research work, a certain place is allocated to the works of outstanding sculptors who worked in the 20th century.

The entire creative period of the sculptor was investigated and studied in detail, mainly using articles published in the periodical press in different years, as well as books and catalogs.

Theoretical and practical significance of research. The results of the research determine the role of Jalal Garyagdi's creativity in the development of the school of sculpture, serving the expansion of the history of Azerbaijani fine art.

The research work can be used as a valuable teaching tool for students studying art studies and sculpture in art-oriented higher and secondary educational institutions, as well as for sculptors. At the same time, the dissertation is a valuable resource for every individual working in this field, as a separate scientific-research work written about Jalal Garyagdi's creativity.

Approbation and application. The dissertation was completed at the "History of Art" department of the Azerbaijan State Art Academy and was discussed at the meeting of the department. The main content of the research, the scientific essence and the obtained results were heard at various level scientific conferences, as well as reflected in a number of scientific articles published by the author of the dissertation.

Name of the organization where the dissertation work was carried out: "History of Art" department of the Azerbaijan State Academy of Fine Arts.

The total size of the dissertation with a sign indicating separately the size of the structural sections of the dissertation. The dissertation consists of two chapters, four paragraphs, a conclusion and a list of bibliography. Introduction - 10821; 1.1. - 30058; 1.2. - 61824; 2.1. - 60155; 2.2. - 35571; Result - consists of 11801 marks and in the total the size of the dissertation 210230 marks. The illustrations reflecting the content of the research work were presented as an appendix to the dissertation in the form of an album.

GENERAL CONTENT AND MAIN PROVISIONS OF THE WORK

In the introduction is provided the information about the total volume of the dissertation with a sign that includes the relevance and degree of development of the topic, the object and subject of the research, goals and tasks, research methods, the main defended provisions, the scientific innovation, theoretical and practical importance, approval and application of the research, the name of the organization where the dissertation work is performed, and the volume of the structural units are mentioned separately.

The first paragraph of the first chapter of the dissertation, which consists of two paragraphs, entitled "**Easel sculpture in the creativity of Jalal Garyagdi**" is called "**Formation of Jalal Garyagdi as a sculptor**". The innovations seen in other types of our fine arts began to

manifest themselves in our sculpture at the beginning of the 20th century. *"It is clear that the creation of today's landscape of our sculpture was caused by the opening of an art school in Baku after the occupation of the Azerbaijan Democratic Republic by the Bolsheviks, and local personnel learning the art of sculpture in various central cities of the USSR. Russian sculptors directly participated in the creation of the first examples of sculpture in Sovietized Azerbaijan. Y.Keilixis, Y.Tripolskaya, S.Gorodetsky, S.Erzya, B.Sinayski and P.Sabsay were the authors of most of the monuments erected in Baku in 1920-1930"* ⁸.

The main development of our professional national sculpture dates back to the 1930s and 1940s. When talking about the sculpture art of this period, we should especially mention the name of Jalal Garyaghdi, whose name is paired with Fuad Abdurrahmanov.

For information, let's note that Jalal Maharram oghly Garyaghdi was born on July 15, 1914 in the city of Shusha, which is the cradle of culture of Azerbaijan. Of course, Jalal Garyaghdi, who was born in the family of the brother of famous singer Jabbar Garyagdioglu in Shusha, would be impossible not to had artistic and creative propensity.

After graduating school in Shusha in 1928, he came to Baku to continue his education. He is admitted to the Azerbaijan State Art College. At that time, it was a period of fierce struggle between representatives of various formalist movements and those who remained loyal to realist traditions in the art of painting. However, because most of the teachers in the school he studied were in favor of the promotion and development of realist art, Jalal Garyaghdi remained loyal to the traditions of realism for four years without being influenced by foreign trends.

In 1932, after graduating from the art technical school, young Jalal Garyaghdi started teaching at the school he graduated from. He was one of the first Azerbaijani teachers of that school. He draws posters and caricatures in the newspapers "Communist", "Bakinskiy Rabochiy", "Young Worker", "Yeni Yol", and works as an artist in many publishing houses and editorial offices. "United front" (1932) in "Communist" newspaper, "Anti-fascist" (1933) in "Young Worker" are some of the powerful works of the artist. In the images he depicted, current events of the international socio-political life were illuminated. Jalal Garyaghdi's

⁸ Əliyev Z. XX əsr Azərbaycan heykəltəraşlığının inkişaf mərhələləri / Z.Əliyev – Bakı: Elm və təhsil, - 2016. – s. 18.

activity in this field played a fundamental role in establishing himself as a strong sculptor in the art world.

Being engaged in pedagogical activities and working in a publishing house directs him towards professional art in the future.

Jalal Garyagdi's art works in the field of easel creation during the Great Patriotic War is a subject of extensive research. In these years, the artist, who rooted his brush and tools to the fighting spirit, tried to glorify the heroism of the sons and daughters of Azerbaijan who fought on the front and worked in the rear, created their immortal image and kept them alive in hearts.

At this stage of his activity, the portraitive image that characterizes the work of the sculptor takes a picture. Jalal Garyagdi makes a lot of effort to master the nature accurately, he was interested not only in the likeness of the portrait, but also considered important the main feature of being able to reveal the inner world of his heroes.

The desire to become a professional sculptor prompts the young artist to continue his studies in a new direction. Therefore, since 1934, Jalal Garyagdi entered the Tbilisi Art Academy to increase and improve his education. He began to learn the secrets of art in the workshop of the People's Artist of Georgia, famous portraitist-sculptor Jacob Nikoladze (1876-1951) at the Academy. During his studies, he took responsibility for the recommendations of his teachers and worked in the workshop led by Y.I.Nikoladze for more than three years, studying his individual creative style and approach in depth.

The young sculptor, who pays more attention to the deep psychological aspects of the human figures he creates, adds many technical skills of the Academy he studied to his creativity. It is clear that he benefits from these habits in his work process. Jalal Garyagdi's academic years at the Tbilisi Art Academy were a great impetus to improve the creativity of the future sculptor.

At the end of his studies, Jalal Garyagdi exhibited his first creative work - a bas-relief of Pushkin (1937) at the exhibition held as part of the jubilee events of the great Russian poet A.S. Pushkin.

When the young Jalal Garyagdi, who graduated from the Tbilisi Art Academy in 1937, returned to his homeland and began his independent creative activities, he could not stay out of the atmosphere of that time. During the brutal repression of 1937, his first independent works were portraits dedicated to 26 Baku commissars, made for the Baku branch of

the museum of former V.I.Lenin. Busts of Mashadi Azizbayov, Alyosha Chaparidze and Ivan Fioletov (1937) were kept there until the museum was revoked.

As it is known, the peak of Jalal Garyagdi's creativity coincided with the 40s of the last century. Although the main part of his creativity coincides with the period when the communist ideology prevailed, these politicized positions are rarely found in the sculptures created by him. Also, loyalty to a stable, unique manner of carving, criteria of form, shape and proportionality, clarity of imagination and thoughts are reflected in his works.

After the Great Patriotic War, the sculptor more strengthened his creativity and his creative pursuits were focused on creating memorable images. In his creative pursuits, he gave more space to historical themes and to the work of creating images of prominent figures of Azerbaijan. Creating portraits of war heroes has been the favorite work of the sculptor. He emphasized the will and inflexibility of the heroes, glorified the positive features of human character.

The 50s and 60s of the last century are the most productive period of the sculptor's creativity. The monumental statues of Vladimir Ilyich Lenin, Mirza Alakbar Sabir, Samad Vurgun's tombstone, portraits of famous musicians are successful works of that period.

Every work of art authored by Jalal Garyagdi stands out for its uniqueness and integrity. He was the sculptor who determined the leading development trends of the art of sculpture in Azerbaijan and encouraged it to reach a high level of development.

In the second paragraph of the first chapter of the dissertation entitled "**Artistic characteristics of examples of easel sculpture of Jalal Garyagdi**" are considered the examples of easel creativity of the sculptor.

The main reason why Jalal Garyagdi, like every artist, creates compositions corresponding to the principles of artistic aesthetics and expression in easel sculpture is that he has the opportunity to express subtle emotions and feelings in easel sculpture, which he cannot realize in monumental sculptures.

At the early stage of his creativity, Jalal Garyagdi, who was more interested in the bas-relief type of sculpture, created a bas-relief-portrait (1937) of Shota Rustaveli, an outstanding Georgian poet, the author of the famous work "Wrestler wearing a tiger skin". Already in this bas-relief, the young sculptor, along with the ability to build fine plastic forms, acts

as a skilled performer of his unique modeling technique and fine plastic surfaces.

Jalal Garyaghdi's relief composition "Farhad breaking Bisut's mountain" (1943), which decorates the vestibule of the Nizami Museum and is based on the motifs of Nizami Ganjavi's poem "Khosrov and Shirin", is one of the most beautiful and at the same time lyrical examples of easel sculpture in Azerbaijan. Here, in the foreground, Farhad, who glorifies the great power of the people, breaks the mountain of Bisut to make way for his fortune. In the bas-relief, the sculptor professionally reflected the sharpness in the movement and the dynamism in the composition. The main reason for the success of this work is not only Jalal Garyaghdi's high professionalism, but also his full understanding of Nizami's lyrics, figurative perception, creative fantasy, imagination and love for the image of the brave hero Farhad. Therefore, this image is majestic and memorable.

The bust of the 19th century Azerbaijani lyric poet Khurshidbanu Natavan (1948) made by Jalal Garyaghdi reflects the main aspects of the sculptor's talent, national spirit and emotions. Jalal Garyaghdi portrays Natavan in the style of clothing of her time, with a scarf on her head, giving people tender emotions. In this art example, the sculptor managed to create the image of a broad-minded poet, a thinker, a typical Azerbaijani woman, a mother.

One of the interesting easel examples in the work of Jalal Garyaghdi is a compositional portrait dedicated to Mirza Alakbar Sabir, the founder of revolutionary satire in Azerbaijan (1962). The poet, caught up in his inner world and experiencing a moment of inspiration, is depicted as a realistic creator by Jalal Garyaghdi with his imagination and tools. The portrait, carved from basalt stone and with a very original composition, at first glance, repeats the work of the same name by the outstanding sculptor, People's Artist Tokay Mammadov. But although there is a certain similarity, both portraits differ in some small details.

In the 1960s, Jalal Garyaghdi created images of outstanding artistic figures of Azerbaijan. At this time, he paid attention to penetrating their spiritual worlds along with the characteristic features of the faces of the people he worked.

For about 10-12 years, the sculptor created portraits of People's Artists Rashid Behbudov (1949 and 1953), Bulbul (1953), prominent Azerbaijani composers Jahangir Jahangirov (1954), Fikrat Amirov (1960

and 1964), composer and world-famous conductor, "maestro" Niyazi (1960), skilled kamancha player Habil Aliyev (1961), Gara Garayev (1962 and 1965), tarzan Haji Mammadov (1965), figures of "Tar player", "Kamancha player", "Khananda" (1967).

Jalal Garyagdi twice addressed the image of Gara Garayev, who created a successful synthesis of East and West in Azerbaijani music - in 1962 and 1965. The reason why the sculptor repeatedly returned to the image of Gara Garayev, who knew music as the decoration of life, was the desire to see the composer's rich and multifaceted creativity from different points of view and to find new means of expression and bring the image to reality. In each approach, Jalal Garyagdi set himself the goal of finding a new aspect of the composer's personality and serious creative path.

The unity of content and form in the image created by the sculptor on wood in 1962, the sculptor's different approach to nature led to the creation of a perfect portrait. Subtle and lyrical plastic transitions that complement each other lead to the opening of the face of the image. The caring face of the artist, immersed in deep thoughts, comes to life in front of the viewer.

In addition to the images of culture and art figures, the images of national heroes who showed bravery in the Great Patriotic War occupy a large place in the works of Jalal Garyagdi. In this sense, we can mention the statues dedicated to the Israfil Mammadov, who was awarded the honorary title of the first Hero of the Soviet Union ("Koroglu of our time", 1944), Heroes of the Soviet Union Adil Guliyev (1944-1945) and Aslan Vazirov (1946-1947), the first female Azerbaijani sniper Ziba Ganiyeva (1948), first female aviator of Azerbaijan Zuleikha Seyidmammadova (1948) and two-time Hero of the Soviet Union, tank division major general Hazi Aslanov (1948, 1955) of the sculptor.

The portrait of the Hero of the Soviet Union Adil Guliyev (1945) was created by Jalal Garyagdi with certain intervals, but it attracts attention with its dynamism. Adil Guliyev's portrait is a successful example of Azerbaijani plastic art. Above all, the portrait is perfect according to the criteria of artistry - the convincing resolution of the artistic image. The sculptor depicted the brave aviator as a simple, smiling and irascible person. In the brevity of the expression, in the restraint of the active temperament, the national characteristic has been found very successfully.

It is typical for Jalal Garyagdi's creativity to repeatedly refer to the image of a person. He tries to discover new aspects in the artistic characterization of that image every time. Such a favorite image for the sculptor is Hazi Aslanov, twice Hero of the Soviet Union. He addressed the image of Hazi Aslanov in 1944, 1948 (twice), 1955 and 1976, prepared portraits of the hero, and created the foundation for the future monumental monument.

In the work of Jalal Garyagdi, the images of military heroines of Azerbaijan were also elaborated with high skill. The statues dedicated to the first Azerbaijani woman sniper Ziba Ganiyeva (1948) and the first Azerbaijani woman aviator Zuleykha Seyidmammadova (1948) are of this type.

Among the art works of the sculptor, in addition to the heroines, we also come across women with different characters and professions. Born from the harmonious union of beauty of content and beauty of expression "Portrait of the Stakhanovite Kaklik Shukurgyzy" (1948), "Portrait of a Girl" (1950), "Sports Girl" (1955), "Girl" (1959), made of basalt material "Sister of Compassion" (some in the sources "Nurse") portrait-composition (1959) and other portraits continue to stand the test of time and attract the audience even today and put them under the spell of art.

Similarity is the main condition in Jalal Garyagdi's portraits, which are the product of his tools. Similarity means not only external appearance, but also inner-spiritual similarity. The image of the hero, created from the unity of the outer and inner world, is more perfectly described. Taking this as a basis, Jalal Garyagdi created a gallery of portraits with many different themes in the 50s and 60s of the last century. In the portraits made on the basis of a living model, the sculptor preferred realism, which is far from abstraction. He successfully used his ability to work with nature when he created portraits of famous people at the time of creation of the work.

The first paragraph of the second chapter of the dissertation entitled **"Monumental and memorial-commemorative sculpture in the creativity of Jalal Garyagdi"** is called **"Monumental sculpture in the creativity of Jalal Garyagdi"**. From the second half of the last century, the close relationship between monumental sculpture and architecture is also reflected in the work of Jalal Garyagdin. The monumental sculptures of Mirza Alakbar Sabir, Nariman Narimanov, Jafar Jabbarli, Hazi Aslanov are the product of this creative trend.

Artistic expressiveness and plastic dynamism are the main reasons why the images created by Jalal Garyagdi, who had a great influence on the formation of national sculpture art, create pleasant and emotional feelings in the memory of art lovers. Creating a work of art by seriously and deeply studying the intricacies of a person and his personality was the basis of Jalal Garyaghdi's creative pursuits.

*"The building of the Nizami Museum of Literature, reminiscent of a gallery of sculptures, attracting attention with its magnificence and encouraging passers-by to stop and look at it for a moment, is considered the most beautiful example of the synthesis of sculpture and architecture"*⁹. One of the pearls of art adorning this treasure is the monumental statue of Vagif created by Jalal Garyagdi with great passion and talent. The monument of Molla Panah Vagif was described as a great poet, political and public figure in Jalal Garyagdi's commentary. In the two-meter statue, the sculptor depicted the poet in a lyrical mood, decorated with feelings of beauty, and his eyes were immersed in thoughts.

Jalal Garyagdi's unique approach to solving the problem is a rare creative method. His work is as whole as his personality. Vagif's statue had to be adapted to the ensemble of other statues decorating the museum's loggia, creating a harmonious look and being solved in a monumental decorative plan. In addition to fulfilling all the goals set before him, the sculptor added characteristic nuances to the poetic image of the poet according to his creative style.

The image of Samad Vurgun is also one of the topics that attracts Jalal Garyagdi. Thus, the outstanding sculptor created the artistic image of the People's Poet several times (1957, 1963-1965, 1966).

In 1957, the sculptor created the first bust-statue of the poet, whose emphasis he had. This monument erected in the city of Agstafa consists of a bust made of concrete material on a rectangular pedestal. The pedestal of the toned bust is made of granite and is solved in a simple style without any decorative elements on it. The image of Samad Vurgun was brought to artistic vision by Jalal Garyagdi in a poetic style.

In the statue of Mirza Alakbar Sabir of Jalal Garyagdi, who emphasizes nationalism in each of his works, has been revived the image

⁹ Nərimanoğlu M. Bakının abidə insanları: [Elektron resurs] / "Teleinform" xəbərlər mərkəzi. Bakı, - 2017, 29 oktyabr.

of a typical Azerbaijani intellectual, a truth-seeking poet.

In the statue erected in 1958 (architects A.Ismayilov and G.Alizadeh), the first noticeable point was that the monument was in a sitting position. The reason why Jalal Garyagdi created the statue of Sabir in a sitting position is that the garden named after the poet is small and very attractive. The fact that the statue erected in such an environment is not too tall is a successful artistic achievement of the sculptor. Due to the design style, the hotness of Istiglaliyet Street, the Gothic architecture of the Presidium of the Academy of Sciences, and the majestic appearance of the ancient castle walls could not harm the appearance of the camera-like statue.

The image of Sabir created by Garyagdi is a deeply intelligent, uncompromising fighter against social injustice, patriotic poet. This fighting spirit is felt both in the overall composition of the statue and in the proud face. National traits play an important role in his face, sitting style, and dress.

One of the reasons why the statue is one of the most successful works of art in Azerbaijan's monumental sculpture is Jalal Garyagdi's attitude towards Sabir's creativity and his deep understanding of his poetry.

Great interest in the heritage of Jafar Jabbarli has always been at the forefront of Jalal Garyagdi's creativity. In 1960, he participated in the competition to make the statue of Jafar Jabbarli, which was placed in the square near the Baku Railway Station, and his project won. Due to some differences of opinion, the creation of the statue did not take place.

The sculptor turned to the image of Jafar Jabbarli again in the wiser years of his life. His last monumental work is a statue erected in 1999 in the center of Khizi district, where the playwright was born. The monument with a height of three meters is made of bronze and was placed in the territory of the park named after C.Jabbarli.

In this statue, Jalal Garyagdi depicted the dramatist standing, immersed in his creativity. His pose stands out for its simplicity and authenticity. Despite the fact that the monument is executed in a laconic manner in terms of compositional structure, it revives all the important characteristic features.

The theme of Vladimir Ilyich Lenin, the ideological head of the Soviet state, definitely had its place in the works of most of the creative people who grew up in the former USSR. Jalal Garyagdi also decided to

participate in the competition announced by the Council of Ministers of the Azerbaijan SSR in 1950 to contribute to the "Leniniana" gallery.

Realizing that the task set before him by the Soviet ideology is serious and responsible, the sculptor, after more than five years of hard work, creates a monumental sculpture that today seems unnecessary from an ideological point of view, but is artistically perfect one. This monument was the first statue erected to Lenin in Baku (1955).

The 11-meter-tall, along with pedestal 27-meter-tall bronze statue of the leader of the Great October Revolution (architects L.V.Rudnyov and O.R.Munch) is simple in its appearance. Here we see Lenin in a state of appeal to the masses, his unrepeatable action clearly showing the mobilizing power of the leader. The figure of V.I.Lenin is very realistically designed, his face is found very correctly. For that work and his services in the field of art, Jalal Garyagdi was awarded the title of Honored Art Worker of Azerbaijan.

Jalal Garyagdi decided to create a monumental statue of Nariman Narimanov in the wise period of his life, when his creativity flourished.

The bronze statue of Nariman Narimanov (architect T.Abdullayev) was made in 1966-1968 and installed in 1972. The exterior of the statue is harmonious, with its cloak draped over its arm and looking towards the city. In this posture, Nariman Narimanov is presented to the audience as a great artist and a simple teacher. The plasticity, dynamism of the image, the harmonious proportionality and clarity of the lines have found their expression in the sculpture. In the statue, which is considered a valuable work of art, the internal rhythm and the external appearance form a unity.

In 1977, a statue of the famous chemist scientist, academician Yusif Mammadaliyev stands in the park where had been done improvement and reconstruction works and surrounded by greenery in Ordubad city. The monument consists of a portrait of the scientist carved from a monolithic piece of granite. The portrait is carved in such a way that it seems as if the scientist's face is born from the rock and comes to life. The statue created by Jalal Garyagdi creates aesthetic feelings in the viewer, a sense of pride in the personality of the academician, and gives beauty to the city.

The second paragraph of the second chapter called "**Memorial-commemorative sculpture and tombstones in the creativity of Jalal Garyagdi**" is dedicated to the sculptor's memorial-commemorative creativity.

Although examples of monumental sculpture in Azerbaijan have been formed since the beginning of the 20th century, memorial sculpture became widespread after the Great Patriotic War. In the creativity of each sculptor, there were memorial monuments in different eras of time. On the anniversaries of the victory in the Great Patriotic War, it became a tradition to erect memorial monuments in all regions and cities of Azerbaijan to perpetuate the memory of specific heroes, as well as our fallen compatriots.

One such memorial sculpture was created by Jalal Garyagdi in 1979 together with Asgar Karimov. This is the "Mother" statue, which is considered the main part of the memorial architectural ensemble dedicated to the memory of those who died in the Great Patriotic War erected in the city of Barda. Azerbaijani women, whose artistic image is created in such memorial-commemorative complexes, weave one of their braids white and the other black and look at the roads and wait for their heroic sons. The result of the sculptor's talent, skill, and imagination, the Azerbaijani woman is an image of a working person who works tirelessly in the rear and contributes to the victory, and is also a caring mother.

Jalal Garyagdi erected several memorial monuments to Hazi Aslanov in different years (1970s, 1980s) and in different regions (Beylagan, Ikinki Shahsevan village; Lankaran).

Hazi Aslanov's memorial in Lankaran was erected on May 8, 1983. The monument, which he has been working on for many years, was placed in the center of Lankaran, the hero's homeland. The work is located in the memorial park named after the defender of the homeland. *"The 5-meter figure of Hazi Aslanov depicts the moment when he was standing, in the heat of battle, leading the front. Bronze and granite materials were used in the statue, which has a total height of 11 meters"*¹⁰.

Jalal Garyagdi, like many famous sculptors, is the author of gravestone monuments located in the First and Second Alleys of Honor, as well as in various regional cemeteries of the republic.

It should be noted that Jalal Garyagdi, who achieved the unity of the psychological experiences of the images he gave a plastic solution with the monumentality displayed in his other sculptural works throughout his creativity, succeeded in applying this method successfully in the memorial monuments. The memorial-commemorative monuments

¹⁰ Məmmədov N. Dənışan heykəllər // Ədəbiyyat və incəsənət. – 1972, 12 fevral.

of the sculptor, who worked very effectively in the mentioned field from the 1950s until the end of his life, still maintain their modernity today.

The sculptor's memorial sculpture gallery, which brings the images of people of various characters into an artistic image, includes prominent literary, scientific and cultural figures - People's Poet Samad Vurgun (1957), composers Zulfugar Hajibeyov (1962) and Soltan Hajibeyov (1965), academician Yusif Mammadaliyev (1963), social and political figures - Seyid Jafar Peshavari (1963), the chairman of the Azerbaijan National Government established in South Azerbaijan in 1945-1946, famous engineer Ghalib Isgandarov (1969), Sona khanim Jabbarli (1971), the wife of the famous playwright Jafar Jabbarli, literary critic Masud Valiyev (Baku, Yasamal, 1974), tarzan Haji Mammadov (1982), officer Elshan Zeynalov (Baku, Mehdiabad, 1986), Siddiga Useynova (1989), wrestler Ibrahim Pasha Dadashov (1991), Alexandra Yefremova (Baku, Yasamal, 2000) and others grave monuments occupy a special place.

In 1957, Jalal Garyagdi prepared the memorial monument of Samad Vurgun. *"The poet's active and irascible activity in life is expressed in the large-scale portrait drawings of Samad Vurgun given in bronze relief on the grave marble slab. Rejecting the description of additional accessories, the sculptor was able to make the image of a laconic, well-known and loved poet the dominant of the composition on the tombstone monument"*¹¹.

In 1963, the famous sculptor worked on the gravestone monument of academician Yusif Mammadaliyev. The special feature of the black granite memorial located on the First Alley of Honors is that it has a more monumental plastic solution. In the central part of the memorial monument is engraved a portrait high-relief of the prominent chemical scientist. In this portrait, the characteristic features of Jalal Garyagdi's easel sculpture examples, distinguished by their monumentality, and the plastic merits characterizing his individual creative style have found their expression. The sculptor coped with the artistic solution of the academician's portrait with high skill. He demonstrated the richness of the energetic inner world of the author of great inventions, and was able to present a memorable artistic image by achieving the completeness of plastic forms.

¹¹ İbrahimov T. Cəlal Qaryağdı / T.İbrahimov. - Bakı: Şərq-Qərb, - 2013. –s. 36-37

One of the monuments on the grave of Jalal Garyagdi, located in the Second Alley of Honor, is the memorial monument of Haji Mammadov, a prominent Azerbaijani tar musician, People's Artist of the Azerbaijan SSR, created in 1982 should be mentioned. *"The sculptor worked on tarzan's image in 1965 during his lifetime. The sculptor, who started working on the image, found an interesting solution to the performer's portrait. At that time, the portrait was made of gypsum, after tarzan's death, it was made of marble, and the composition in this form was placed on his grave"*¹².

The marble portrait depicts Haji Mammadov playing the tar. To be more precise, here he is depicted in a position where he is immersed in the depth of the music he plays, tilting his head slightly to the left and holding the tar to himself, playing the mizrab with his right hand. Here, the sculptor refused the traditional solution of the portrait and preferred to revive the creative image of the artist. Since the statue is made from nature, the portrait resemblance is quite accurate. Each person who looks at the portrait is taken to its own magical world of music, as if one is not watching a work carved from a piece of marble, but a performance of a living musician. Due to these artistic merits, the image created by Jalal Garyagdi in the monument attracts special attention due to the uniqueness of the processing technique and its originality.

Jalal Garyagdi is also the author of the monument erected in memory of our officer Elshan Zeynalov, who died in the Afghan war in 1986. The portrait of the hero stands out for its grandeur at the top of the quadrangular headstone made of granite material.

Jalal Garyagdi's last memorial sculptural work is a gravestone monument dedicated to the memory of Aleksandra Petrovna Yefremova. The tombstone, carved from a solid white marble block, was made in 2000.

There is no field of sculpture that Jalal Garyagdi does not try. The sculptor made the death masks of academician Yusif Mammadaliyev, who made great contributions to chemical science and the brave son of our heroic history, two-time Hero of the Soviet Union Hazi Aslanov. These death masks are immortal works of art that serve to perpetuate the memory of the two great sons of Azerbaijan.

¹² Seyidəhmədli G. Azərbaycan memorial heykəltəraşlığının bədii xüsusiyyətləri (Fəxri Xiyabanın abidələri əsasında): / sənətsünaslıq üzrə fəlsəfə doktoru dis. / - Bakı, 2017. - s. 57

As a result, the main provisions of the dissertation have been concluded:

- Jalal Garyaghdi's easel and monumental sculpture works determined many development directions and artistic features of modern Azerbaijani sculpture, and had a significant impact on the future development of this art;
- In the creativity of Jalal Garyagdi, the unique manner of sculpting, the skillful reflection of the individual characteristics inherent in the image, the preference for the expression of both internal and external similarities of the images with complete accuracy, and the clear expression of thoughts attract attention;
- Jalal Garyagdi's sculptures and bas-reliefs created in various genres of easel sculpture indicate the artist's high mastery skills and his innate talent;
- Jalal Garyagdi benefited from the most beautiful traditions of the world's classical art, from the day he entered the life of free creativity, he progressed following the path of realistic art. On this way, he had a unique style, creative manner, developed individual creative features;
- The author's creativity proves that he is not satisfied with sameness, but is constantly in search, strives for improvement, perfection of his works, rejection of repetition;
- The art works created by Jalal Garyagdi played an exceptional role in laying the foundations of national monumental sculpture;
- Jalal Garyagdi's monumental sculpture examples are characterized by a different style of expression, the integrity of the image and the delivery of real-life characteristics of the depicted;
- The conformity of monumental monuments to the urban environment or the architecture of the area where they are located is a clear indicator of the author's high level of professionalism;
- The innovations and contributions of Jalal Garyagdi to memorial sculpture are undeniable;
- Sculpture, which is developing every day in our modern era, has a more investigative nature, surpassing the aesthetic framework. In addition to being an artist, the sculptor also performed the work of a research scientist and described the realities of life with the language of his tools.

The author has published the following articles on the topic:

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