

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**THE ROLE OF THE SCULPTURAL FOUNDATION OF THE  
NIZAMI MUSEUM IN THE PRESENTATION OF  
AZERBAIJANI LITERATURE AND CULTURE**

Speciality: 6220.01 — Museology

Fields of science: Art study

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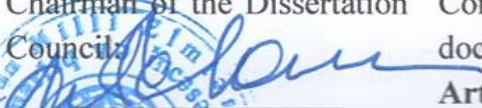
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The work was performed at the National Museum of Azerbaijan Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.


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## GENERAL CHARACTERISTICS OF THE RESEARCH

**Relevance and development degree of the subject.** In addition to preserving historical and cultural monuments, museums turn them into valuable museum exhibits, enabling them to explore and study the past and modernity in a complex way. The formation and development of the science of museology took place thanks to the development of museums in the direction of scientific-mass, scientific-research activity. The object and structure of museology are determined by the character and profile division of museum work, the integration of museums into the socio-cultural life of society. One type of museology that theorists divide into two branches is special museology, the main task facing this science is to study the objects of museums in any specialized area and profile.

Works of art occupy the main place among the museum exhibits, which play an important role in the formation of the growing younger generation, in the development of their moral-educational and aesthetic feelings. The presentation of Azerbaijani literature, culture and art is becoming more perfect through sculptural examples among the works of fine art. In this regard, the involvement of the sculptural foundation of the National Museum of Azerbaijani Literature named after Nizami Ganjavi in the research work is relevant in determining the functional activity of museums.

The National Museum of Azerbaijan Literature named after Nizami Ganjavi, which considers the promotion, protection and study of historical cultural monuments as an international duty, conducts good research in the direction of museology and literary studies and does noteworthy work. It should be noted that it is very gratifying that the work processes in all museums, including the Nizami Museum, are regulated by law. Today, the laws adopted in the field of art studies, museum studies, culture studies, orders open wide opportunities for integration and development of different sciences.

Taking into account the above, the relevance of the dissertation topic can be explained by the following specific factors:

- The sculptural samples displayed at the Nizami museum exposition play an important role in terms of monitoring the mixed relationship between creative perception and the teaching process through the museum environment;

- As for the organization of the exposition, one of the main points in the Nizami Museum is to be based on the principle of consistency in order to improve the quality of understanding. The fact that one period is based on the previous period, the basis of painting for architecture, architecture for sculpture, literature, the influence of literature on music, the interconnectedness of which creates a single and rich exposition provides a basis for learning in several scientific complex cases;

- Prominent representatives of Azerbaijan and world literature, portraits-sculptures reflecting the life and ideals of cultural figures, tables of various sizes reflecting biographical points are distinguished with their specificity and uniqueness. As some of these works are not covered in any source, detailed study of them in a complex case is an important issue in the dissertation work;

- Today, the Nizami Museum has made an invaluable contribution to the erection of monuments to historical figures and the creation of memorial museums. It is especially important that a separate paragraph be included in the research work, as commendable services such as bringing the tombstone of public figure Alimardan bey Topchubashov to the country and erecting a new tombstone of the public figure in Saint-Cloud cemetery, the opening of the Memorial Museum of the legendary hero Mehdi Huseynzadeh in Slovenia, drawing up the theme-exposition plan of the Memorial Genocide Museum under the Military Prosecutor's Office of the Republic of Azerbaijan have a positive impact on the development of historical and psychological topics;

- The relevance of the dissertation is enhanced by the fact that the monuments of literature and culture preserved in the sculptural foundation of the Nizami Museum are compared with the works exhibited in the territories and museums of Azerbaijan and foreign countries.

As for the level of development of the theme, in the books of S.A.Amirkhanov and I.H.Huseynov “Museology”<sup>1</sup>, I.H.Huseynov “World Museums and Historical and Cultural Monument”<sup>2</sup>, “Очерки истории музейного дела в СССР” of V.Y.Garnik, who headed the “Scientific-methodical cabinet on museum work” created in Azerbaijan until 1995<sup>3</sup>, Y.M.Eyvazova “Monumentology”<sup>4</sup> and “Museum Exposition”<sup>5</sup>, in the book “Organization and methodology of scientific research work in museums” by E.H.Malikova-Gurbanova<sup>6</sup>, the dissertation “The role of art museums in the development of art culture in Azerbaijan”<sup>7</sup> the museum work is examined.

From the books of foreign authors, works such as А.И. Михайловская “Музейная экспозиция (Организация и техника)”<sup>8</sup>, Шулепова Э.А. “Основы музееведения: учебник”<sup>9</sup>, Лашкевич Л. В. “Актуальные проблемы фондовой работы

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<sup>1</sup>Amirkhanov S.A., Huseynov I.H. Museology: textbook / S.A.Amirkhanov, I.H.Huseynov — Baku: Mars-Print,— 2002.— 448 p.

<sup>2</sup>Huseynov I.H. World museums and historical culture monuments: The textbook for universities / .H.Huseynov.— Baku: Mars Print, — 2008.— 295 p.

<sup>3</sup>Гарник The textbook for universities В.Я. Очерки истории музейного дела в СССР / В.Я.Гарник.— Москва: Советская Россия, — 1971.— 291с.

<sup>4</sup>Eyvazova Y. M. Monumentology: monography.— Baku: ASUCA, — 2017.— 236 p.

<sup>5</sup>Eyvazova Y.M. Museum exposition: textbook. Baku: ASUCA, — 2018.— 320 p.— with pictures.

<sup>6</sup>Malikova-Gurbanova E. Organization and methodology of scientific research work in museums: textbook / E.Malikova-Gurbanova.— Baku: — 2017.— 239 p.

<sup>7</sup>Gurbanova E. H. The role of art museums in the development of art culture in Azerbaijan: / (Doctor of Philosophy dissertation on Study of art) — Baku, 1998.— 154 p.

<sup>8</sup>Михайловская А.И. Музейная экспозиция (Организация и техника) / А.И. Михайловская.— Москва: Советская Россия, — 1964. — 409 с.

<sup>9</sup>Шулепова Э.А. Основы музееведения: учебник / Э.А.Шулепова.— Москва: Эдиториал УРСС, —2005.— 504 с.

музеев”<sup>10</sup> contain scientific information on museology and the activities of museums.

In the articles “From the history of our museum” by Aziz Mirakhmedov, one of the directors of the National Museum of Azerbaijan Literature named after Nizami Ganjavi, “Treasure of wisdom and beauty” by Bakir Nabiyeu, and academician Rafael Huseynov's book “Temple of Words”<sup>11</sup> Information about the establishment and activities of the Nizami museum is reflected.

On the occasion of the 60th anniversary of the Nizami museum, the catalogue “Art Foundation” was compiled under the editorship of PhD, Professor H.B.Bashirli and S.H.Huseynova, in the “Fine Art” section of this delicately designed book<sup>12</sup> are descriptions of works of outstanding artists and sculptors displayed in the museum. Catalogues of Jalil Mammadguluzadeh (1996), Khurshidbanu Natavan, Mirza Fatali Akhundov (1997), Huseyn Javid, Yusif Vazir Chamanzaminli, Omar Faig Nemanzade (2000), Nariman Narimanov, Abdurrahimbey Hagverdiyev (2000) memorial foundations were also published in the museum. Materials reflecting the life and activities of prominent figures in these catalogues — along with souvenir items, original photos, manuscripts, information about paintings and sculptures dedicated to these geniuses by masters of Fine Arts were also delivered to the public with the museum language.

In scientific works of the National Museum of Azerbaijan Literature named after Nizami Ganjavi (1961-2003), Interesting articles on the establishment, activities and museum exhibits of the museum's foundation and exposition have been published in the “Risale” scientific research magazine, “Khazina” catalogue

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<sup>10</sup>Лашкевич Л. В.Актуальные проблемы фондовой работы музеев / Л.В.Лашкевич.— Москва: — 1978.— 205 с.

<sup>11</sup>Huseynov R.B. The temple of words / R.B.Huseynov.—Baku:Araz,—2009.—49 p.

<sup>12</sup>Figures of science and culture of Azerbaijan. Memorial foundation of Nariman Narimanov, Abdurrahim bey Hagverdiyev: catalog / compiled by Kh.B.Bashirova, S.H.Huseynova. Baku: — 2005.— 102 p.

collection, “Majlis” collection of ceremonies, which has been regularly published in the museum since 2004.

Some information about the sculptures preserved in the sculptural foundation of the Nizami Museum has been given in some research works, scientific works and monographs. In the research work “Монументальная скульптура Советского Азербайджана”<sup>13</sup> of art critic J.Novruzova, while researching Soviet monumental sculpture, opinions were expressed about the statues on the facade of the museum and the authors of the sculptures by Nizami. Art critics N.Habibov, P.Hajiyev, N.Milashvskaya, J.Novruzova in the book “Очерки изобразительного искусства советского Азербайджана: живопись, скульптура, графика”<sup>14</sup>, in the books of “Фуад Абдурахманов”<sup>15</sup> art critic Jamila Novruzova, “Ömər Eldarov”<sup>15</sup> of art critic G.A.Qajar, “Омар Эльдаров”<sup>16</sup> of N.V.Voronov detailed information about their creations is given.

In the monograph “Azerbaijani art”<sup>17</sup> art critics K.J.Karimov, R.S.Afandiyev, N.I.Rzayev, N.D.Habibov, the process of development of some sculptures based on the creation of the Nizami museum has been analyzed in the information on the history of creation and formation of art from ancient times to the Soviet period. In the research work “Сюжеты «Хамсэ» Низами в искусстве Азербайджана”<sup>18</sup> art critic Zamanov N.K, among the works of fine art with the subject “Khamsa”, sculptural samples have also been partially studied. Special mention should be made of the research

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<sup>13</sup>Новрузова Д.Г. Монументальная скульптура Советского Азербайджана: / диссертация кандидата искусствоведения наук) / — Баку, 1968.— 215 с.

<sup>14</sup>Очерки изобразительного искусства Советского Азербайджана: живопись, скульптура, графика / Н.Габиев, П.Гаджиев, Н.Милашевская, Д.Новрузова. —Баку: — 1960.— 144 с.

<sup>15</sup> Qajar G.A. Omar Eldarov: sculpture / G.A.Qajar.— Baku: — 2005.— 290 p.

<sup>16</sup>Воронов Н.В. Омар Эльдаров / Н.В.Воронов.— Москва: Советский художник, — 1990.— 144 с.

<sup>17</sup>Azerbaijani art: monograph // Baku: Ishiq,— 1992.— 344 p.

<sup>18</sup>Заманов Н.К. Сюжеты «Хамсэ» Низами в искусстве Азербайджана. / автореф диссертации кандидата искусствоведения) / — Баку: Элм, — 1973.— 30 с.

work of Vusal Bagirov, Doctor of Philosophy in Study of Art, entitled “Development of small form sculpture in Azerbaijan (XX century)”<sup>19</sup>. The development of small-form sculpture in monographs has been widely and systematically investigated, and examples of sculpture dedicated to the works of Nizami Ganjavi are also discussed.

In the book “History and personality in the fine arts of Azerbaijan”<sup>20</sup> by art critic Rafiq Guliyev, in the book “Stages of development of XX century Azerbaijani sculpture (1920-1991)”<sup>21</sup> by art critic Ziyadkhan Aliyev, and in his articles about individual artists, in the albums about the creativity of Azerbaijani artists and sculptors published under “Sarvat” collection in Baku in 2013, interesting facts about their works, their lives and works were given.

In addition, art critic Samir Sadigov in his article “History of the six sculptures on the balcony of the museum” in his dissertation “The importance of the artistic features of Tokay Mammadov's work in Azerbaijani sculpture”<sup>22</sup>, which he defended in 2013 for the degree of Doctor of Philosophy in Art Criticism, in the dissertation entitled “Work of People's Artist Natig Aliyev in the context of modern Azerbaijani sculpture”<sup>23</sup> defended by Farman Gasimov in 2014, brief information was given about the statues of these authors in the sculptural foundation of the Nizami museum.

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<sup>19</sup>Bagirov V. Development of small-scale sculpture in Azerbaijan (XX century): / Doctor of Philosophy dissertation on the study of art) / — Baku, 2004.— 160 p.

<sup>20</sup>Guliyev R. History and personality in the fine arts of Azerbaijan / R.Guliyev.— Baku: Oka-ofset, —2013.— 382 p.

<sup>21</sup> Aliyev Z. Stages of development of XX century Azerbaijani sculpture (1920-1991): textbook / Z.Aliyev.— Baku: Elm & tahsil, — 2016.— 200 p.

<sup>22</sup>Sadigov S. Q. The importance of the artistic features of Tokay Mammadov's work in Azerbaijani sculpture: / Doctor of Philosophy dissertation on the study of art) / — Baku, 2013.— 129 p.

<sup>23</sup>Gasimov F.Y. The work of People's Artist Natig Aliyev in the context of modern Azerbaijani sculpture: / Doctor of Philosophy dissertation on Study of art) / — Baku, 2014.— 132 p.



Thoughts on bringing the tombstone of Alimardan bey Topchubashov to Azerbaijan and replacing it with a new monument above the grave are highlighted in the articles “It is time to repay the debts to the founders of the republic!”<sup>24</sup>, by academician Rafael Huseynov and “Symbolic address of Azerbaijan in Paris”<sup>25</sup> by PhD in Philology, Prof.Nadir Mammadli.

**Object and subject of the research.** The object of research is the voluminous (or round) and relief sculptures included in the sculptural foundation of the National Museum of Azerbaijani Literature named after Nizami Ganjavi. There are also memorials and statues of museums operating abroad organized by the Nizami Museum. The subject of the research is the study of the promotion of sculptures in the field of museology, art studies, literature and culture against the background of literary examples of the Nizami Museum.

**Objectives and tasks of the research.** The main purpose of the research is to study the importance of the sculptural foundation of the Nizami museum in the presentation of Azerbaijani literature and culture and through these works to reveal the influence of sculptural samples on the development and enrichment of museum foundation and expositions in general. For this purpose, the research work sets out the following tasks:

- Research of the history of the formation and development of the foundation, exposition and archive of the Nizami Museum;
- Assessing the conformity of the museum to the synthesis of sculpture and architecture, which is not only the scientific content, but also the external beauty as a whole art;
- Proof of the respect and value of the Azerbaijani people to their history and culture through the sculptures and paintings of the Nizami Museum;

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<sup>24</sup>It is time to repay the debts to the founders of the republic! - Interesting suggestions from the academician: [electronic resource]/<http://modern.az/az/news/161497#gsc.tab=0> (Date of use: 15.06.2018)

<sup>25</sup>Mammadli N. Symbolic address of Azerbaijan in Paris // Philological issues. — Baku: — 2017. №13,— p. 366-374

- Research of the tradition of continuing the monuments of writers and cultural figures in the Nizami Museum in the urban environment;
- To determine the importance of portraits and portrait-sculptures displayed in the museum in the transformation of the Nizami Museum into an all-Azerbaijani literary museum;
- Analysis of the features of the use of sculptures of writers, poets and cultural figures living in different periods;
- Revealing the role of memorials and memorial museum statues created abroad with the activities of the Nizami Museum in establishing cultural, political and literary ties.

**Research methods.** Scientific methods such as analysis and synthesis, theoretical generalization, systematic approach, the principle of historicism are guided in the dissertation work. During the work process, interviews and surveys were conducted, documents of museum foundations were analyzed in the direction of museology, analysis of official statistical materials was given. During the research, comparative analysis and a complex approach between the sculptural samples enriching the foundation of Nizami Museum and the monuments laid in the territory of Azerbaijan and foreign countries are of fundamental methodological importance.

**Main provisions for defense.** These are the provisions that were brought to the defense during the study:

- Exploration of the foundation, archive and exposition of the National Museum of Azerbaijan Literature named after Nizami Ganjavi with historical stages of its life from the date of its establishment to the last period;
- Exploring the role of sculptural patterns in the development of modern fine arts, revealing the images and works of powerful masters of words;
- Study of the organization of monuments of writers and cultural figures erected in the urban environment in the Nizami Museum in accordance with the principles of scientific concept and artistic-architectural solution;

- Characteristics of the development of portraits and portrait statues of writers and cultural figures in the transformation of the Nizami Museum into an all-Azerbaijani literary museum;

- The importance of the creation of memorials and sculptures in museums abroad with the service of the Nizami museum in the promotion of Azerbaijani literature and culture.

**Scientific novelty of the research.** For the first time, the sculpture foundation of Nizami museum is investigated as a research work and a new approach of the researcher is presented to the problems posed. Scientific novelty of the work is reflected in the following concrete scientific provisions:

- The sculptural foundation of Nizami museum was first studied from the point of view of museology;

- Although the sections included in the separate foundations of the Azerbaijani museums were developed in the field of art history, museology, fine arts, decorative-applied arts, the sculptural foundation was developed for the first time in this aspect;

- For the first time, detailed information was provided about the foundation, exposition and archive of the Nizami museum, sections of the foundation, exhibition halls;

- Another advantage and novelty of the dissertation is that although the information has been given in some research about the museum and the sculptures displayed here, for the first time references were made to the museum's archival documents and foundation materials, and it was used as an original source;

- During the research of the museum's sculptural foundation, the works of the sculptors, which have not been covered in any research works, scientific and journalistic articles, books, have been studied, and their values as museum exhibits have been revealed;

- At the initiative of the Nizami museum, detailed information was provided on examples of sculptures in memorial and memorial museums operating in connection with Azerbaijan abroad.

**Theoretical and practical significance of the research.** The provisions, theoretical and practical implications of the study can be used by researchers and specialists working in the field of

museology, Fine Arts, Art, Culture Studies, as well as in the teaching of relevant courses of Azerbaijan State University of Culture and Art, Azerbaijan State Academy of Artist, Azerbaijan Tourism and Management University, in the preparation of lectures on the subject, as well. The dissertation also provides explanations about memorials, monuments, museum sculptures abroad, so it can be a basis for scientific research in this field for foreign citizens.

**Approbation and application of the research.** The main theoretical provisions of the research, the main scientific innovations are reflected in the author's collections recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, at the same time, it is reflected in various articles published in relevant scientific publications of foreign countries, his reports at a number of international and national scientific conferences.

**Name of the organization where the dissertation work is performed.** The dissertation work was carried out in the “Cultural Heritage and Source Studies” department of the National Museum of Azerbaijan Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences. The main provisions and results of the dissertation were discussed at the meetings of the department.

**The structure and volume of the dissertation.** Introduction consists of 17192 conditional symbols, three chapters (first chapter: three paragraphs — 94055 conventional symbols; second chapter: 2 paragraphs — 85327 conventional symbols; third chapter: 2 paragraphs — 61043 conventional symbols), a conclusion with 5458 conventional symbols and a list of references. Pictures reflecting the topic are presented in a separate volume (attached to the dissertation). The total volume of dissertation is 263449 conventional symbols.

## **MAIN CONTENT OF THE DISSERTATION**

Chapter I of the dissertation entitled “**History of formation of Nizami museum foundations and exposition**” consists of three paragraphs. In the first paragraph “**Laying the foundation of**

**foundation, archive and exposition of the Nizami museum in connection with the 800th anniversary of Nizami Ganjavi”** the foundation, archive and exposition of the National Museum of Azerbaijani Literature named after Nizami Ganjavi, where valuable materials related to centuries-old Azerbaijani literature are preserved, have been studied in historical stages from the date of its establishment to the last period. Looking at the history of the building of the museum, it was determined that in 1856-1868 a floor was added to the caravanserai building in 1860 on the basis of the project of the chief architect of Baku province, architect Gasim bey Hajibabeyov. In 1914, civil engineer Alexander Nikitin prepared a project for Haji Hajaga Dadashov, the owner of the caravanserai, in 1915, the caravanserai was transformed into the “Metropol” hotel, and a floor was added on top of the two floors. Finally, the foundation of the new form of the building was laid on May 3, 1939<sup>26</sup>. On November 1, 1939, by the decision of the Council of People's Commissariats (CPC) No.4972, it is decided to allocate a large hall and one room from the building belonging to the Republican Trade Union to a permanent exhibition dedicated to Nizami Ganjavi until November 10<sup>27</sup>.

In 1939, at the same time as the Nizami Museum, a foundation was established, which was its main base, defining its multifaceted and comprehensive activities. At that time, the only original exhibit of the foundation was a piece found in the tomb of Nizami Ganjavi and a 15th-century manuscript of Nizami's “Khamsa”. On December 17, 1939, the first inventar book of exhibits was created at the Nizami museum. The first exhibit of the foundation was three miniatures of Nizami's poem “Isgandarname” taken from Yuzbashov.

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<sup>26</sup>Huseynov R.B. 60 moments of 60 years or life history in the museum of the department of Ancient and Medieval centuries // Works of the Museum of Azerbaijani Literature named after Nizami Ganjavi,— 2000. № 8, — p.19-27.

<sup>27</sup>ANAS Archive of the National Museum of Azerbaijan Literature named after Nizami Ganjavi: Scientific research report of the museum: 1945-1970s. F.5, lis. 107, work 2, p. 4-5.

The memorial museum reflecting Nizami Ganjavi's period, life and legacy was opened in May 1945, in the days of victory of the Great Patriotic War. Hamid Arasli, Mubariz Alizade, Isaac Jafarzada made great contributions to the preparation of the first exposition plan of the Nizami museum. On the basis of this museum, today's museum reflecting the history of Azerbaijani literature, whose entire exposition ended in 1967, was created. In 1966, a “Scientific archive” was created under the foundation with a special decision. In 2004, the major overhaul and reconstruction of the Nizami museum was a significant event in its life.

In this paragraph, comprehensive information were give about the sections of the museum foundation, exposition halls, branches, direction of activity, as well as some local and foreign museums were covered comparatively. The sculpture section, which is part of “Art” Foundation, one of the main sections of the foundation, was involved in the study and consisted of about 170 sculptural examples. This section includes about 56 sculptures, 70 busts, 19 bas-relief, 3 gurelief, 15 figures.

In the II paragraph of Chapter I entitled “**Sculptures of the writer erected on the facade of the museum and their harmony with a monument to Nizami**”, since the establishment of the museum, it has been decided to create a new direction in the field of architecture of the building, in the artistic and aesthetic solution of the interior in Azerbaijani sculpture. Thus, the decision to prepare and hold the 800th anniversary of Nizami Ganjavi on May 3, 1939 was one of the important events that caused public resonance in Azerbaijani sculpture. The statues that will define the face of the building were ready in 1943 and designed by architects Sadig Dadashov and Mikayil Huseynov and placed under the arches in the planned direction of the building towards the Nizami statue.

These six sculptures adorn the museum from the outside are the sculptures of our genius – Mahammad Fuzuli, Molla Panah Vagif Mirza Fatali Akhundov, Khurshidbanu Natavan, Jalil Mammadguluzadeh and Jafar Jabbarli. The authors of these

monuments are Fuad Abdurahmanov, Jalal Garyagdi, Pinkhos Sabsay, Elizaveta Tripolskaya, Yevgeny Zakharov, S. Klyachkin.

The most important point that completes this scene is Nizami's standing in front of the geniuses lined up under the arches. It is as if the place of this monument, which made us think that the genius was lecturing to them, was chosen with great skill. According to CPC decision No.1296, the Management of Fine Art was allowed to hold a closed competition with artists involving artists Kamil Khanlarov, Abbas Kazimov, Tagi Taghiyev, Mursal Najafov, Boris Semyonov, Reyhan Topchubashova and Gazanfar Khalikov to paint a portrait of Nizami.

Among the works sent to the competition, Nizami portrait of outstanding artist Gazanfar Khalikov was awarded. The artist has been able to use the elements of clothing in the miniature art, the way of appearance, as well as the factors that come from the poet's own works. *“Nizami's image was accepted by Azerbaijan and the peoples of the world as Nizami created by Kazanfar Khaligov, and the portrait conquered the hearts of the great poet like his “Khamsa”.*<sup>28</sup>

In January 1947, the All-Union government issued a special order to restore and speed up the construction of a monumental monument to Nizami Ganjavi in Baku. On April 30, 1949, the monument was solemnly opened.

With the Nizami Museum and the monument erected in front of it, architects and sculptors were able to solve the problem and create a complete idea of the overall appearance of the building. With the creation of these monuments, the foundation of the Azerbaijani national sculpture was laid, young sculptors took a new direction, taking advantage of this tradition.

In the third paragraph of Chapter I entitled **“Sculptural samples prepared on the life and work of Nizami”** samples of sculptures related to the life and work of Nizami Ganjavi were

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<sup>28</sup>Ibrahimov A. Thoughts about the statue of Nizami // Literature and art.— October 12, 1990, 12. № 4 (2435),—p.15-18.

analyzed in the museum foundation and exposition, researches on the importance of the museum were conducted. Just as the Nizami tradition is a necessary need that gives meaning and scope to the development of Azerbaijani poetry, Nizami's image and creativity have become a real and aesthetic means that contributes to the enrichment of Azerbaijan's fine arts.

The busts and statues of Nizami Ganjavi by Pinkhos Sabsay (1941), Jalal Garyagdi (1941), Yevgeny Zakharov (1941), Fuad Abdurrahmanov (1947), Tokay Mammadov (1953), Aftandil Malikov (2016) and galvanic bas-reliefs of Munavvar Rzayeva "Nizami Ganjavi and Mahsati Ganjavi" (1995) and Najafgulu Ismayilov "Nizami and Khagani" are found in the museum. The medallions skillfully worked by the famous sculptor Fuad Abdurrahmanov and People's Artist Gazanfar Khalikov also kept their history with their elegant design. These bas-reliefs, which reflect separate scenes from the works included in the famous poet's "Khamsa", were made of clay.

The works such as Rasim Khalafov's "Nizami with his wife Afag and son Muhammad", Ziver Mammadov's "Bahram and choban", Jalal Garyagdi's "While Farhad splitting Bisutun mountain", Timchenko's "Leyli and Majnun" Hayat Abdullayeva's "Haft Peykar" which made of porcelain were studied in connection with the poet's creativity.

The provisions reflecting the main results of the first chapter are reflected in the articles<sup>29</sup> published in the scientific press.

Chapter II of the dissertation entitled "**Sculptural direction of the transformation and expansion of the Nizami Museum into a**

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<sup>29</sup> Hasanova G.S. Sculptural foundation of Nizami museum // Risale. A collection of studies, —2014. №10,— p. 143-149; Hasanova G.S. Sculptural direction of "Khamsa" subjects in Nizami museum // Scientific works of Azerbaijan State University of Culture and Arts,— 2016. №2, — p. 39-45; Hasanova G.S. Presentation of the personality and heritage of Nizami through the sculptural patterns of Nizami museum // Українська культура: минуле, сучасне, шляхи розвитку : наук. зб. Напрям: Культурологія. Вип. 29.— Рівне: РДГУ, —2018.— p. 126-130.



**museum of all-Azerbaijani literature”** consists of two paragraphs. It is called **“The tradition of continuation of monuments of writers and cultural figures in Nizami museum in the urban environment”**.

According to museologist scholar Elfira Gurbanova's notes, one of the important directions in the functional activity of museums is the promotion of art and education through art. In literature related to the work of culture and education, this direction is called aesthetic education work. The field of sculpture, which is one of the branches of fine arts, reveals not only the external similarity but also the individuality and inner essence of the depicted image. Unlike other cultural institutions, the work carried out by museums in this area is more efficient and effective.

Literary personalities and works of Fine Art dedicated to their creativity are found in parks in Azerbaijan and abroad, in front of architectural monuments and buildings. The originals of some of these sculptural monuments, their forms prepared on the basis of the same composition are preserved in the art section of the foundation of Nizami museum and displayed in permanent and temporary exposition. In this paragraph, the sound of sculptural samples by the foundation and exposition of the Nizami museum is grouped in two directions:

1. Monuments erected in the territory of Azerbaijan
2. Monuments erected outside the country

Historical sources prove that, given that Azerbaijani sculpture was an integral part of Soviet art in the twentieth century, it was very difficult in the early days to articulate themes that served national interests. Since the 1920s, the first steps have been taken in the field of monumental sculpture and experiments have been carried out in the field of sculpture placement in the urban environment.

The first statue erected in the city — M.A.Sabir, the author of the statue is Yakov Keilikhis. The initiators of the monument, which was opened in April 1922, were Dadash Bunyadzade, Hanafi

Zeynalli, Mirza Jalil, Nariman Narimanov and Tagi Shahbazi.<sup>30</sup> The life of the work was short, and in 1958 it was replaced by a magnificent bronze monument made by Jalal Garyagdi.

In this paragraph, the idea of creating an emotional impact on the audience is explained by the display of sculptural works of Khurshidbanu Natavan, Mahsati Ganjavi, Mikayil Mushfig, Zivar Bey Ahmadbeyov, Yusif Mammadaliyev, Khan Shushinski and Habil Aliyev erected in the country.

These monuments, which serve as a presentation of the rich literary heritage and ancient culture of Azerbaijan, have traveled far beyond the homeland without recognizing borders. Thus, the monument “Dede Korkut” in front of the residence of the World Customs Organization in Brussels, the monument of Huseyn Javid displayed in Tretyakov Gallery of Moscow (1982) is an example of this idea.

A bust of Hussein Javid was also erected in the “King's Park” in Podgorica, the capital of Montenegro. The plaster version of this bust, made by People's Artist Natig Aliyev, is displayed in the exposition of the Aran Regional Branch of the museum named after Khagani Shirvani. The bust of Uzeyir Hajibeyov in Serbia, the founder of the national opera, and the sculpture of Khurshidbanu Natavan, authored by Salkhab Mammadov and Ali Ibadullayev, in Evian, France, are of the sculptures displayed abroad.

These works, which play an important role in the development of cultural relations between the two countries, are in line with the exhibits of other prominent poets and cultural figures of the period in the museum exposition, serve to inform the audience of any age group.

In the second paragraph of Chapter II **“Typical features of portraits and sculptural samples in the Nizami Museum”**, the exposition of the Nizami museum talks about the principle of sorting

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<sup>30</sup>Huseynov R.B. Word statue / R.B.Huseynov.— Baku: Elm & tahsil,— 2012.— 816 p.— with pictures.

and the specificity of the portrait in painting and sculpture. These works are one of the most important exhibits of the Nizami museum, which enriches the exposition and helps to get a full picture of its content. These portraits, which reflect the life and work of classical and modern Azerbaijani writers and cultural figures, prominent representatives of world literature, and paintings of various sizes reflecting biographical moments are distinguished by their specificity.

The specificity of portraits and sculptural portraits is that they reflect the image of a person on an appropriate level, which is based on the ability to see and feel. And they embody life, retain the appearance and image of the character depicted. Both types of fine arts have artistic and creative significance. They not only praise the apparent similarity, but also reveal the features, individuality, character and inner essence of the poet and writer, the content of his works with different materials and colors.

From the beginning of the twentieth century, life and time posed such noble issues of great social and political significance to the fine arts (sculpture) that it was impossible to fulfil them within the limited forms and possibilities of traditional art from the Middle Ages. New advanced ideas required new artistic forms, new descriptive tools, capable of reflecting them in terms of form and content. This caused a jump from the decorative form to the forms of realistic depiction. The sculptors created new works of content and realistic form, developed rapidly and enriched with different types and genres.

Extensive information is given in the research work on the paintings “Cavanshir” by Eldar Aliyev, “Dede Korkut” by the chief artist of the museum Stanislav Shatikov, “Khagani in Tabriz” by Kamil Najafov, “Khagani on the verge of arrest” by Ayyub Mammadov, “Khagani in front of the ruins of Madain” by Taghi Taghiyev, “Shah Ismail Khatai”, “Jalil Mammadguluzadeh”, “Muhammad Fuzuli” by Najafgulu Ismayilov, “Koroglu on the verge of the battle”, “Abbasgulu aga Bakikhanov”, “Molla Panah Vagif”, “Hasan bey Zardabi” by Tahir Salahov, “Nariman Narimanov among

the people” by Oktay Sadigzadeh, “Huseyn Javid listens to Uzeyir Hajibeyli's opera “Koroglu” by People's Artist Boyukaga Mirzazade.

Also in the research work Akif Askerov's “Javanshir”, Sahib Guliyev's “Dede Korkut”, Munavvar Rzayeva's “Nasimi”, Ahmad Salikov and Eljan Shamilov's “Mirza Fatali Akhundov”, “Khagani Shirvani”, “Samad Vurgun”, “Nariman Narimanov”, “Jafar Jabbarli”, Jalal Garyagdi's “Mirza Alakbar Sabir” similarities and comparisons between the portraits and portrait-sculpture are analyzed.

The study of copies of Azerbaijani literature and culture figures in two types of Fine Art in the museum exposition covering all periods of Azerbaijani literature in chronology is of great importance in the functional activity of museums. Thus, one of the main directions of the transformation of the museum, which has a scientific-educational, aesthetic-educational, pedagogical purpose in the promotion of works of art to its audience, into the museum of Azerbaijani literature, is its activity.

Along with the well-known figures of Azerbaijan, relief portraits of European people who value ancient cultural monuments of Azerbaijan and get acquainted with its rich culture and literature are displayed. Through the exposition of portrait reliefs of prominent figures of European literature and their valuable ideas about Azerbaijan, the audience was informed in detail about world literature, the manifestation of the roots of the tradition of multiculturalism in our country is proven.

The provisions reflecting the main results of the second chapter are reflected in the articles published in the scientific press.<sup>31</sup>

**Chapter III of the dissertation “The role of the sculptural foundation of the Nizami museum in the promotion of**

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<sup>31</sup> Hasanova G.S. The tradition of continuation of monuments of writers and cultural figures in Nizami museum in the urban environment // Risale. A collection of studies, – 2019. №1 (16) 2019, – p. 184-191; Hasanova G.S. The importance of sculptural samples in the exposition of Nizami museum in the presentation of Fuzuli personality and heritage // Young researcher: scientific-practical journal, – 2019. c.5. № 1, – p.128-135.

**Azerbaijani literature and culture”** consists of two paragraphs. Paragraph I, entitled **“Statues of prominent Azerbaijani writers and poets of the second half of the twentieth century and the peculiarities of their development”** deals with the monuments of writers and cultural figures of the second half of the twentieth century, reflecting the events and realities of the period. The rapid development of the works of prominent figures of this period dates back to the years of peaceful construction after the Great Patriotic War. In this paragraph, the chronology of the years lived and created by these well-known people who struck art stamps in the field of literature and culture was expected and their monuments were analyzed as museum exhibits and Museum valuable objects.

As a result of the efforts of the management and a group of employees of the Nizami Museum on the basis of scientific and artistic materials of the new period, separate halls were created in the exposition. Along with the monograph presentation, the exhibits, works of art, history and art of certain periods are promoted in the halls entitled **“Azerbaijani literature of the XX century”**, **“Pearls of new and modern Azerbaijani literature”**. The works of Tokay Mammadov, Elmira Huseynova, Natig Aliyev, Azad Aliyev, Akif Askerov are among the sculptors who applied to the statues of writers of this period in the Nizami museum. When creating both poetic and plastic images of Suleyman Rahimov, Habib Sahir, Suleyman Rustam, Mir Jalal, Rasul Rza, Bakhtiyar Vahabzade and others, the method of romantic reflection is used, an attempt is made to create a realistic image of it, the harmony between serious cognition is reflected through artistic style, plasticity.

Some of the statues of prominent figures of the second half of the twentieth century displayed in the Nizami museum are their monuments above the grave. The monuments of Ilyas Efendiyev, Javad Heyat, Habil Aliyev, Zalimkhan Yagub and Aghakhan Abdullayev are examples of this. Monuments above the grave are a type of memorial sculpture. This type of sculpture, which began to develop rapidly since the 20th century, has been improved since

Azerbaijan gained its independence due to its historical capacity and choice of theme.

The second paragraph of Chapter III of the research work is called **“Activity of Nizami museum in the creation of statues in memorials and museums outside the country”**. History proves that Azerbaijan has done important work to perpetuate the memory of the state builders and their heroes who served for the sake of sovereignty and territorial integrity of the country.

Bringing the monuments above the grave of Alimardan Bey Topchubashov, one of the founders of the Azerbaijan Democratic Republic to the country, the establishment of the monuments above the grave is one of the commendable services of the management of the Nizami museum in the creation of memorials outside the country. The National Museum of Azerbaijani Literature named after Nizami Ganjavi keeps alive the memory and spirit of A.Topchubashov and his family. The tombstone of A.Topchubashov and his family in the Saint-Cloud cemetery is now on display in the museum. Director of the museum academician Rafael Huseynov asked the president of the Republic Ilham Aliyev to help bring the old and historical stone on the grave to Azerbaijan. The great man, always open to every necessary initiative, supported and complimented this idea. The tombstone was brought to the motherland and placed in the exposition of the Nizami museum.<sup>32</sup>

The information about this exhibition, which attracted the attention of the visitors of the museum, reflects the personality, political and diplomatic services of the bright face of the Azerbaijan Democratic Republic. Rafael Huseynov entrusts the preparation of the monument above the grave of Alimardan bey Topchubashov in Baku to People's Artist Akif Askerov. Plastic patterns created in different materials, with different methods of making, are an expression of the high craftsmanship of Azerbaijani sculptors and the

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<sup>32</sup>It is time to repay the debts to the founders of the republic! - Interesting suggestions from the academician: [electronic resource]/<http://modern.az/az/news/161497#gsc.tab=0> (Date of use: 15.06.2018)

fact that the images of prominent personalities can become a spiritual source for future generations. The monument above the grave of A.Topchubashov with a composition and relief character, prepared by sculptor Akif Askerov on the basis of the academician's project, was placed on his grave in May 2006. This memorial and architectural complex monument, which is included in the golden foundation of our sculptural treasury, is characterized by the diversity of its plastic form and the power of aesthetic impact.

The activity of the Nizami museum in the creation of memorials outside the country also includes the opening of a memorial museum dedicated to Mehdi Huseynzadeh. The museum was established in 2011 in the town of Shempats in Novo Gorica, Slovenia. The author and founder of the museum's exposition plan is academician Rafael Huseynov, director of the National Museum of Azerbaijan Literature named after Nizami Ganjavi. The establishment of a memorial museum dedicated to Mehdi Huseynzadeh is an indicator of respect both the governments of Azerbaijan and Slovenia for the memory of the hero who died on the way to the liberation of these lands from the threat of fascism. The director also opened an exposition about Mehdi Huseynzadeh in Nizami museum. The exposition created in the museum includes photos reflecting the life and activity of Mehdi Huseynzadeh.

The establishment of memorials and statues in the memorial museum abroad through the activities of the Nizami museum serves to establish cultural and political ties between the countries. The provisions reflecting the main results of the third chapter are reflected in the articles published in the scientific press.<sup>33</sup>

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<sup>33</sup> Гасанова Г.С. Деятельность Национального Музея Азербайджанской Литературы имени Низами Гянджеви в создании мемориалов и скульптур в музеях // за пределами страны Вестн. КазНПУ. Серия «Художественное образование: искусство – теория – методика». – Алматы: – 2018, 3(56), 4(57). – с. 75-79; Гасанова Г.С. Роль музея Низами в популяризации азербайджанской культуры за рубежом // Казахский Национальный Университет им. Аль-Фараби. Вестник, – Алматы: Казак Университети, – 2019. № 2 (68), – с. 146-150.

In the “**Conclusion**” part of the dissertation, we can conclude that the study of the creative path of the Nizami museum, the study of sculptural samples from valuable exhibits through research has given a little impetus to the development of museology. As a result, such results were obtained during the research work:

- The Nizami museum is the only literary museum in the world that presents the literary history and culture of a nation to mankind in a complex way up to the most ancient times;

- The decision to create a museum containing not only Nizami but also Azerbaijani literature, inspired composers, carpet weavers, architects, as well as artists and sculptors to new creative achievements. With the works of a great generation of national sculptors, the museum has become a herald of our literature, including the poet's collection;

- The erection of monuments to the classics on the facade of the museum proved for the first time in Azerbaijani Soviet architecture that the building was considered the best example of the synthesis of sculpture and architecture;

- The appeal of the sculptors to Nizami's life and work shows that both the new and the old generations respect the traditions of inheritance and use the experience of their predecessors in an innovative way;

- The fullness of the content of sculptures as an object of museum importance plays an important role in determining the artistic and aesthetic nature and form of fine arts;

- The inclusion of the sculptors' works displayed in the open air of the city in the museum exposition created conditions for the transformation of the Nizami museum into an all-Azerbaijani literary museum by promoting the ancient literary heritage of Azerbaijan;

- Only a certain part of the literary monuments in Azerbaijan and abroad are located in the Nizami museum, the purpose of which is to help the audience to understand the exposition for interest and education, taking into account the socio-demographic composition of the exposition;



- The advantage of the tradition of continuing urban sculpture in the museum is that the museum carries out its scientific and aesthetic-educational work, while the sculptures are designed not only for decoration but also for the thematic plan of the exposition. Through the guides, it is possible to get comprehensive information with both poets and artists, the sculptors who created it, and other exhibits that characterize that period;

- Portraits and portrait sculptures of writers and cultural figures, developed in a realistic plan, reveal the interrelation of literary criticism with fine arts;

- The presentation of historical-psychological themes through sculptural examples, which are artistic expressions of events that will remain in the memory forever, shows that the historical genre is constantly evolving as a historical-artistic source;

- With the activities of the Nizami museum, the creation of memorials and statues in the memorial museum abroad has a propaganda character, strengthens friendly and cooperative relations between the countries, serves to establish and develop cultural and political ties.

### **List of published scientific works of the author on the topic of the dissertation work:**

1. Sculptural foundation of Nizami museum // *Risale. A collection of studies*, —2014. №10,— p. 143-149.
2. Sculptural direction of “Khamisa” subjects in Nizami museum // *Scientific works of Azerbaijan State University of Culture and Arts*,— 2016. №2, — p. 39-45.
3. Statues of poets erected on the facade of the museum and their harmony with the monument to Nizami // *Mədəniyyət.az*,— 2017, july-august (314),— p. 76-78.
4. Sculpture composition by Jalal Garyagdi "While Farhad splitting Bisutun mountain" // *Risale. A collection of studies*, —2017. №13,— p. 201-205.
5. Nizami sculptures, which introduced our fine art in the world during the years of independence // “Development of Fine Art of

Azerbaijan in the period of independence” Materials of the I Republican scientific-theoretical conference. Baku,— October 25, 2017,—p. 64-66.

6. Nizami of the world // Gobustan,— 2017 (3).— p. 65-67.

7. The ruler and poet image of Shah Ismail Khatai in sculpture // Materials of the Republican scientific conference on “Sword and pen of Khatai” theme,— Baku:— November 23,— 2017, — p. 154-157.

8. Historical and memorial value of the immortalized memory of Alimardan bey Topchubashov // Materials of the scientific conference on “Azerbaijan Democratic Republic: historical retrospective and modernity”,— Baku: Elm & tahsil,— February 20,— 2018, — p. 260-264.

9. The image of the hero Mehdi Huseynzadeh in memories and art // II International Scientific Conference of Young Researchers (materials) — Baku: — April 27-28,— 2018,— p.1674-1677.

10. Writers of the Shirvanshah period in the sculptural samples of the Nizami museum exposition // Materials of the I international scientific conference “Journey from modern Azerbaijan to the historical state of Shirvanshahs”,— Baku:— October 23-24,— 2018, — p. 639-647.

11. Mushfig who passed to memories and statues // Gobustan,— 2018, (3/180), — p. 61-65.

12. Деятельность Национального Музея Азербайджанской Литературы имени Низами Гянджеви в создании мемориалов и скульптур в музеях //за пределами страны Вестн. КазНПУ. Серия «Художественное образование: искусство – теория – методика».— Алматы: — 2018,3(56), 4(57).— с. 75-79.

13. Presentation of the personality and heritage of Nizami through the sculptural patterns of Nizami museum // Українська культура: минуле, сучасне, шляхи розвитку : наук. зб. Напрям: Культурологія. Вип. 29.— Рівне: РДГУ, —2018.— p. 126-130.

14. The role of the sculptural foundation of the Nizami museum in the presentation of Azerbaijani culture to the world // Materials of the II Republican scientific conference on “Problems of museology”,— Baku:— November 30,— 2018,— p. 250-254.

15. The Image and Romanticism of Huseyn Javid in Art // Соціально-гуманітарні дослідження та інноваційна освітня діяльність. Матеріали Міжнародної наукової конференції. 24-25 травня 2019 р., м.Дніпро. / Наук. ред. О.Ю.Висоцький. – Дніпро: СПД «Охотнік», – 2019. – р. 283-285.
16. The importance of sculptural samples in the exposition of Nizami museum in the presentation of Fuzuli personality and heritage // Young researcher: scientific-practical journal,— 2019. с.5. № 1, – p.128-135.
17. The tradition of continuation of monuments of writers and cultural figures in the urban environment in Nizami museum // Risale. A collection of studies, — Baku, — 2019. №1 (16), — p. 184-191.
18. Роль музея Низами в популяризации азербайджанской культуры за рубежом // Казахский Национальный Университет им. Аль-Фараби. Вестник,— Алматы: Казак Университети,— 2019. № 2 (68), — с. 146-150.
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20. The first bas-relief with the plot “Khamsa” // Materials of the International Scientific Conference on “The place of classical Azerbaijani literature and art in national self-determination and cultural progress in Central Asia”, — Baku: Elm & tahsil, — December 23-25, — 2020, — p.245-246.
21. Nizami image and role of “Khamsa” subjects in the development of bench sculpture // Problems of art and culture. International Scientific Journal, — Baku, — 2021. № 2 (76), — p.83-91.

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