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ABSTRACT

of the dissertation for the degree of Doctor of Science

EVALUATION OF HISTORICAL AND CULTURAL MONUMENTS IN THE MUSEUM STUDIES CONTEXT

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INTRODUCTION

Relevance and development of the topic. Theoretical museology, which has proven itself in the system of humanities, studies a wide range of modern problems of protection and updating of cultural and natural, movable and immovable, tangible and intangible heritage through a systematic approach. Museum studies is a scientific discipline that studies a special type of human attitude to reality and deals with the problems of revealing, analyzing and protecting the value potential of these realities. This paradigm makes historical and cultural monuments an investigation object of museum studies. Because a historical and cultural monument is not an ordinary object, but a socio-cultural category with multifaceted value potential. Another important reason why this phenomenon, which is a rich carrier of historical, cultural, technical and social information, is the object of research in museology, is the need to protect objects from this category. Historically, this factor has played a key role in the formation of museums. Formed through the theoretical analysis of the emergence of museums and their activities, museology gradually expanded its research object and began to cover all aspects of cultural heritage. Thus, the phenomenon of “historical and cultural monuments” was added to the scope of research objects of museology, which began to develop in accordance with the principles of globalization.

The historical and cultural monument, which forms a special direction of cultural heritage, has been the object of study of many sciences - philosophy, historiography, culturology, sociology, study of art, law, pedagogy, as a multifaceted phenomenon. The scientific results of research studying this phenomenon in various aspects significantly contribute to the discovery of its museological contexts.

In the dynamics of the development of history, several definitions of the concept of “monument”, which has passed from the original, etymological essence to the new content, have been formed, emphasizing the historical and legal aspects of which: being a sign for the act of transmission and updating of socially significant

information related to any event that took place in the past; perception as a status given to cultural and natural heritage objects of special value to society. In particular, the latter coincides with the subject of our study. One of the factors highlighting the relevance of the dissertation is the discovery of vectors of transformation of the phenomenon of “monument” into the expression “historical and cultural monument” (status!) since the middle of the twentieth century. These vectors include the features of the transformation of the monument in society from the perception at the household level to the level of legal status.

One of the main features of the monuments involved in scientific research is its connection with the phenomenon of memory. Y. Assman, P. Nora, M. Halbwachs, A. V. Svyatitslavsky, Z. Freud, G. V. Lebedeva¹ when studying the phenomenon of "memory" not on the basis of physiology, but on the basis of “cultural memory”, “collective memory”, “social memory”, “memory spaces” paradigm paid special attention to the role of monuments. The concepts put forward in these studies have had a significant methodological impact on the genesis of the concept of “monument”, which is the object of our current dissertation. Thus, the thesis that is about transformation of the “memory” perceived from the socio-cultural aspect into a material and even intangible form leads to the formation of a phenomenon-monument, which acts

¹ Ассман, Я. Культурная память: Письмо, память о прошлом и политическая идентичность в высоких культурах древности / Пер. с нем. М. М. Сокольской. - М.: Языки славянской культуры, - 2004. - 368 с.,
Нора, П. Франция-память. СПб. Изд-во С.-Петерб. ун-та, - 1999. - 239 с.,
Хальбвакс, М. Коллективная и историческая память / Пер. с фр.: Мих. Габович. // Память о войне 60 лет спустя. Россия, Германия, Европа. Москва. Новое лит. обозрение. - 2005. - с. 16-50.,
Хальбвакс, М. Социальные рамки памяти / Пер. с фр. и вступ. ст.: С. Зенкин. М.: Новое издательство, - 2007. - 348 с.,
Святославский, А. В. Среда обитания как среда памяти: к истории отечественной мемориальной культуры. Автореферат диссерт. на соиск. ученой степени доктора культурологии. / - Москва, - 2011. - 57 с.,
Фрейд, З. Психологические этюды / З. Фрейд. Минск: Поппури, - 1991. Поппури, - 246 с.,
Лебедева, Г. В. Память и забвение как феномены культуры: / дис. кандидата философских наук. / Поппури, - Екатеринбург, 2006. - 168 с.

as a socio-genetic carrier and performs the function of immortality (memorialization culture (memorystudies)) brings the scientific provisions of researchers to the same denominator. This thesis proves that the etymology of the "monument" in our native language, as well as the concepts translated into other languages as "pamyatnik" (means monument in Russian), "monument", "anıt" (means monument in Turkish) is connected with the phenomenon of "memory". Memorial-type architectural structures created to perpetuate "reminiscence" and "memory", the tradition of calling sculptures "monuments" are connected with this! However, over time, the concept of "monument" evolved with the acquisition of new layers of meaning and, as a result, transformed into the expression "monument of history and culture." It is also possible to find a basis for museological contexts in the philosophical and cultural analyzes of these researchers in connection with the study of the problem we have posed. Thus, the process of deliberate perpetuation of "memory" is also understood as an act of transmission of information of historical, artistic-aesthetic, technological, scientific importance, which then needs to be actualized (protection, use (revitalization, revalorization)). Only the fact that it contains important information (informativeness) provides a solid basis for the protection of events and objects, which allows us to think about the contexts of museology.

In the dissertation A.B.Shukhobodsky, the researcher revealed the role of the phenomenon of "historical and cultural monument" in the preservation and transmission of modern culture to the future and scientifically substantiated the possibility that it is a "status" level phenomenon. He analyzes the historical and cultural monuments in terms of cultural heritage, cultural value systems and presents the uniqueness of this phenomenon at the status level. It should be noted that this aspect of the phenomenon of historical and cultural monuments has become the object of study in law. M.M.Boguslavsky, A.P.Sergeyeva, S.G.Dolgov, L.N.Galenskaya, I.E.Martinenko, L.R.Klebanov, A.K.Vahitov, E.V.Vaganova, V.V.Gaponenko, L.D.Prokhorova, in the scientific articles of

M.V.Vasilyeva, I.V.Savelyeva, L.V.Pavlova², S.N.Molchanov, historical and cultural monuments are investigated from the legal point of view. The factor that brings the scientific conclusions of these studies to a single denominator is related to the understanding of the phenomenon of “historical and cultural monuments” as a unit of cultural heritage.

With the introduction of the concept of “cultural heritage” in the scientific community, it became important to approach all categories of objects of historical and cultural significance from a new paradigm. This process led to the construction of the cultural heritage object as a “monument”. The main argument determining the status of this phenomenon is that the objects involved in the special protection regime, selected from the rich cultural heritage system through evaluation, are called “historical and cultural

² Богуславский, М.М. Культурные ценности в международном обороте: правовые аспекты /М.М.Богуславский.– Москва: Юристъ,– 2005.– 427 с., Сергеев, А.Р. Гражданско-правовая охрана культурных ценностей в СССР/А.П.Сергеев. –Ленинград: Изд-во –ЛГУ, –1990.– 190 с., Долгов, С.Г. Культурные ценности как объекты гражданских прав и их защита (гражданско-правовой и криминалистический аспекты): /автореферат дис. кандидата юридических наук./ – Москва,– 2000.– 26 с., Галенская, Л.Н. Музы и право. – Ленинград., 1987.220 с., Мартыненко, И.Е. Правовой статус, охрана и восстановление историко-культурного наследия : монография / И.Э. Мартыненко. – Гродно ГрГУ, – 2005.– 343 с., Клебанов, Л.Р. Памятники истории и культуры: правовой статус и охрана (монография) /Л.Р.Клебанов– под научной ред. А.В.Наумова: Москва: Норма: –,2012. – 176 с., Вахитов, А. Административно-правовая охрана объектов культурного наследия:./ дис.юридических наук./– Москва:–2007.–155 с., Ваганова, Е.В. Охрана памятников истории и культуры:памятники историко-культурного наследия (на примере Республики Бурятия), /Е.В.Ваганова, В.В.Гапоненко – Улан-Удэ: Изд. –полигр комплекс ВСГАКИ,.2006.286 с., Прохорова, Л.Д. Памятники истории и культуры и их охрана.Омск. Изд-во ОмГТУ.2008.70 с., Васильева, М.В., И.В.Савельева. Памятники истории и культуры как объекты гражданско-правовой охраны // Советское государство и право. – 1985. – № 10. – С. 105–111., Павлова, Л.В. Статус всемирного культурного наследия в международном праве. Журнал международного права и международных отношений 2007.№4. с.3-10., Молчанов, С.Н. К вопросу о правовом режиме культурных ценностей (опыт универсального подхода) // [http:// smolchanov.narod.ru/;](http://smolchanov.narod.ru/)

monuments". The protection factor put forward in this argument is the main motive for the museological context. However, there are points where we do not agree with the views expressed by these studies. Thus, the thesis of the majority of these studies on the transformation of tangible and immovable objects into "historical and cultural monuments" does not coincide with the provisions we have submitted for defense. Because we hypothesize that the content of the phenomenon of historical and cultural monuments is relevant not only to tangible but also intangible objects.

Research has shown that the phenomenon of historical and cultural monuments is more involved in research from a legal point of view. This fact underscores the need for in-depth study of the phenomenon of "historical and cultural monuments" in society. Another direction of urgency is the fact that this problem is not studied by Azerbaijani lawyers. Although the researcher S. Süleymanlı's monograph on the problems of regulating the protection of cultural heritage in the legislation of Azerbaijan attracted attention, but the study of the phenomenon of historical and cultural monuments remained in the shadows³. The research proves that the legal study of Azerbaijani monuments was initiated by Russian researcher I.E. Martinenko⁴.

Research has also revealed the fact that scientists dealing with the problems of semiotics approach monuments from the point of view of "symbol", "sign", "text". In the fundamental works of the classical theorist of semiotics Y. Lotman, the concept that the samples of culture and art of different historical periods are coded "signs" and "texts" of their time emphasizes the paradigm of semiosis in the status of monuments in modern history⁵. The theses of these

³Süleymanlı, S. Mədəni irsin qorunmasının beynəlxalq-hüquqi tənzimlənməsi problemləri və Azərbaycan Respublikasının qanunvericiliyi. /S.A.Süleymanlı. – Bakı, Azərbaycan, – 2018. – 296 s.

⁴Мартыненко, И.Э. Международная и национальные правовые системы охраны историко-культурного наследия государств-участников СНГ. Учебное пособие /И.Э.Мартыненко.– Москва: Зерцало, – 2012. –943 с.

⁵Лотман, Ю.М. Семиосфера. /Ю.М.Лотман.– Санкт-Петербург:Искусство, – 2000.– 704 с.

studies are of methodological importance in terms of theoretically substantiating the modern interpretation of the phenomenon of historical and cultural monuments. We come across the same thesis in the research of Y.V.Artyomova⁶. I.G.Kravchenko, who studies monuments as a social phenomenon, also explains the role of historical and cultural monuments in social life with the information they convey as cultural texts and symbols⁷.

E.V.Starinkova, who studies museum objects in the context of cultural texts, approaches museum objects from the perspective of monuments and studies the information rooted in all structural parts of the object as cultural texts from the point of view of semiotics. The author's thesis that monuments belong to a specific "language" as a cultural text echoes the content of our dissertation. Just as the word serves as a system-creating element of culture, so objects known as monuments also perform a functional and meaning-creator mission in culture⁸. The scientific conclusion drawn from the results of these studies is that the interaction of different sign systems in monuments contributes to the formation of a museum discourse.

This movement, which began in the 50s and 60s of the last century, continues today and has led to the problems of protection of monuments becoming the object and subject of scientific research in museology. The concept of historical and cultural monuments put forward in the dissertation of the researcher A.M. Kulemzin in this direction attracts attention with its innovative aspect. According to him, the attitude to monuments is an indicator of the civilization,

Лотман, Ю. Статьи по семиотике культуры и искусства/ Ю.М.Лотман. – Санкт-Петербург:Академический проект, – 2002.– 543 с.

⁶ Артемьева, Е.В. Семантические аспекты изучения памятников истории и культуры// Теория, методология, практика. Сб. научных трудов/ НИИ культуры, серия Памятниковедение.Москва:– 1986.– с. 62-75.

⁷Кравченко, И.Г..Памятник-как социальный феномен: /дис. кандидата философских наук./–Волгоград, 2008, 121 с.

⁸ Старинкова, Е.В. Музейный предмет как текст культуры: /автореферат дис. кандидата культурологии./– Санкт-Петербург, 2014.– 26 с., Камочкин, Q.A. Семиотические основания изучения архитектурной деятельности Ярославский педагогический вестник, – 2012. №4, т.1., – с.255-259.

development and spiritual level of society⁹. In addition to being the author of a new definition of a historical and cultural monument, the researcher has also developed a classification of this phenomenon at different levels.

In the study of historical and cultural monuments, P.B.Boyarsky's services must be mentioned especially. Under his scientific guidance, a collection of scientific works published in 1986 under the title "Monumentology" laid the foundation for a new-systematic approach to the "monument of history and culture". For the first time in his article *"Theoretical foundations of monumental studies (problem statement)" there is a scientific substantiation of monumental studies*¹⁰. According to the author, "the subject of research in the field of monumentology is the information rooted in historical and cultural monuments"¹¹. Museum studies, on the other hand, considers the solution of the issues of protection and preservation of this information as its subject. It is this aspect that emphasizes the unity of monumentology with museum studies. "Monumentology", which began to justify itself in the system of humanities, is now included in the scientific circles of a number of republics of the post-Soviet space (Ukraine, Kazakhstan, Belarus, Uzbekistan), and even included in the raining plan of universities. The priorities of this scientific discipline in the field of research, study and protection of historical and cultural monuments have also led to the formation of field monumentology. In addition to monumental studies in the mentioned republics, research is being

⁹Кулемзин, А.М. Охрана памятников России как историко-культурное явление:/дис. доктора культурологических наук/ – Томск, 2001. – 403 с., Кулемзин, А.М. Методика сохранения и использования памятников истории и культуры. Учебное пособие. Кемерово: Кем ГУКИ, – 2009,– 109 с.

¹⁰Памятниковедение: теория, методология, практика//сб.науч.тр./ред.сост. П.В.Боярский– Москва: Научно-исследовательский институт культуры,– 1986.–148 с.

¹¹Боярский, П.В. Введение в памятниковедение.(монография). /П.В.Боярский. –Москва:– 1990. – 218 с.

conducted in specific areas such as book monumentology¹², mountain monumentology¹³, technical monumentology¹⁴.

Various researchers have addressed the theoretical and methodological problems of monumentology. The historical significance of monument studies in the study of historical and cultural monuments is, for the first time, a theoretical clarification of its properties, features and functions by taking a systematic approach to this phenomenon. In this direction it is possible to name the scientific works of A.V.Dyachkov, V.B.Bazarjanov, A.D.Aryanov, L.A.Griffen, V.I.Lavrenov, S.Kot¹⁵. In almost all studies in the field of monumentology, the thesis that only material, immovable objects can become "historical and cultural monuments" is the main focus. In

¹²Ковальчук, Г.И. Книжное памятниковедение: теоретико-методологические аспекты. // Библиотеки нац.акад.наук.проблемы функционирования, тенденции развития. – К: 2005. Вып.3, – с.242-249., Яцинук, Е.И. Книжные памятники // Книга: Энциклопедия. – Москва: 1999. – с.327-335., Яцинук, Е.И. Проблемы создания единого фонда книжных памятников страны // Книга. Исследования и материалы. – Москва: 1992. Сб.64, – с.37-42., Яцинук, Е.И. Сохраним книжные памятники // Вести.БАЕ.-2000.-№1. - с.53-59.

¹³. Веденин, Ю.А. Культурный ландшафт как объект наследия. (монография) /Под ред.Ю.А.Веденин. М.Е.Кулешевой. – Москва: Институт наследия, – 2004.– 620 с., Шульгин, П.М. Возрождение и развитие памятников истории, культуры природы на принципах уникальной исторической территории // Новое в музеефикации памятников. Москва: Информкультура, – 1991. – с.1-11.

¹⁴ Тютюнник, Ю.Г. Объекты индустриальной культуры и ландшафт. Издательско-печатный комплекс Университета Украина, – 2007. – 152 с

¹⁵ Дьячков, А. Н. Памятники в системе предметного мира культуры // Памятник и современность: Вопросы освоения историко-культурного наследия: сб. научн. тр. – Москва:– 1987. –с. 41-60., Базаржанов, В.Б. Памятники истории и культуры как культурно-исторический феномен (методическая разработка к лекции по курсу «Памятники истории и культуры и их охраны») /В.Б.Базаржанов, А. Арьянов– Улан-Уд: – 2005. – 24 с., Грмффен, Л.А. Теоретические основания памятниковедения /Л.А.Гриффен.– Киев: Центр пам'яткознавства НАН України і УТОПІК,–2012. –145 с., Лавренов, В.И. Введение в зарубежное памятниковедение: учебно-методическое пособие для студентов. /В.И.Лавренов– Тверь: ТУШ, –2006.–64 с., Кот, С. Теоретичні проблеми пам'яткознавства. – Пам'яткознавчі студії в Україні: теорія і практика /С.И.Кот. – Киев:– 2007,– 336 с.

our research, we aim to improve this thesis and scientifically substantiate the transformation of intangible objects to this status.

The research also revealed that educational scientists pay attention to the study of the educational and enlightening potential of historical and cultural monuments. Both those who study the colorful properties of monuments¹⁶, and those who study them from a pedagogical point of view prove the argument that this phenomenon is a powerful educational tool¹⁷. This scientific research, teaching methods prove that historical and cultural monuments have informative, expressive, attractive, associative properties, so they have a significant impact on the acquisition of new knowledge, development of thinking, the formation of a capable personality in the communication process. The museological contexts of the current problem studied in the pedagogical aspect are manifested in a prominent way. Because informativeness, expressiveness, attraction, associativity are the basic properties of objects of museum importance.

¹⁶ Артишевская, М.И. Социальная значимость памятников архитектуры./ М.И. Артишевская–Минск: Беларусь,– 1976. –31 с., Дьячков, А.Н. Памятники в системе предметного мира культуры // Памятник и современность: Вопросы освоения историко-культурного наследие: сб. науч.тр.– Москва: –1987.–с.41-60. Чернявская, Е.Н. Ценность и оценка памятников архитектуры//Памятники и современность: Памятники в контексте историко-культурной среды. – Москва: – 1990.– с.41-59., Селезнева, Е.Н.. Социально-эстетические функции памятников истории и культуры// Вопросы освоения историко-культурного наследия НИИ культуры. Москва:–1987.–с.23-40.

¹⁷ Хохлов, А.А. Развитие познавательного интереса старшеклассников при изучении материальных памятников истории и культуры в учреждения дополнительного образования: /дис..кандидата педагогических наук./ –Киров, –1998. 175 с., Белявский, М.Т. Работа в музеях и с историческими памятниками при изучении истории СССР (с древнейших времен до 1917г.)– Москва: Высш. шк.– 1978. –224 с., Сытина, Т.М. Использование памятников архитектуры в коммунистическом воспитании// Теория, методология, практика НИИ культуры,– Москва: – 1986.–с.108-123., Azərbaycan tarixinin öyrədilməsi prosesində tarix və mədəniyyət abidələrindən istifadəyə dair (metodiki tövsiyyə). Hazırlayanlar: İsrailov N., Əbilova, R.– Bakı: Maarif,–1985.–21 s., Амубутгаева, П.М.. Проблемы изучения воспитательного потенциала памятников архитектуры в учебном процессе. // Успехи современного естествознания. – 2009. – № 9 – с. 183-184.

However, in the traditional way of thinking, a "monument" is understood primarily as an example of art. This aspect also played a key role in the transformation of the phenomenon of historical and cultural monuments into the object of study of art criticism. The analysis of architectural objects from the architectural and art criticism aspects occupies an important place in the fundamental scientific research of art critic A.V. Salamzadeh, architect-scientists Sh. Fatullayev, J. Giyasi.¹⁸ The "Collection of Architectural Monuments of Azerbaijan" was an important scientific step in the context of museology, which was considered necessary to protect and compiled in the fundamental research of the prominent architect-scientist Shamil Fatullayev. Because the author compiled this collection in order to recognize and protect the architectural structures that are unique and original in terms of historical, artistic-aesthetic, form-style features as historical and cultural monuments.

The 6-volume fundamental collection "Epigraphic Monuments of Azerbaijan" by M. Nemet, a prominent scientist in the formation of epigraphic monuments, is of great importance not only in the context of history, archeology, and ethnography, but also in the context of museology. The author explores the scientific, historical, artistic-aesthetic, technological value potential of these writings, creates a system of national epigraphic heritage and identifies a new direction of historical and cultural monuments that are important in the context of museology¹⁹. Researcher C.A.Hajiyeva, who aimed to

¹⁸ Salamzadə, Ə.V. Azərbaycan memarlıq abidələri / Ə.V.Salamzadə. – Bakı:– Azərnəşr,–1958.–99 s., Salamzadə, A.V. Azərbaycan memarlığının Naxçıvan məktəbi abidələri. /K.M.Məmmədşad. –Bakı: Elm, –1985. –268 s. Salamzadə, A.V. Şəkinin memarlıq abidələri./K.M.Məmmədşad–Bakı: –Elm,–1987.–138 s., Фатуллаев, Ш.С. Градостроительство и архитектура Азербайджана XIX-начала XX века /K.M.Məmmədşad–Bakı: –Elm,–1987.–138 s., Qiyasi, C. Nizami dövrü memarlıq abidələri. / C.Qiyasi.–Bakı: – İşıq, – 1991. –162 s., Bayramov, R.M. Azərbaycan xalq memarlıq abidələrinin tipoloji təsnifatı (XI-XIII əsrlər): / memarlıq üzrə elmlər namizədi dis./– Bakı, 1984. –183 s., Самедова, С.А. Принципы сохранения и восстановления Ичери Шеһер как памятника градостроительного искусства: / memarlıq üzrə elmlər namizədi dis./–Bakı, 1984. –183 s.

¹⁹ Nəmətova, M.S. Azərbaycanın epigrafiq abidələri:[6 cildə], Bakı-Abşeronun ərəb-fars-türkdilli kitabələri (XI-XX əsrlərin əvvəli) / M.S.Nəmətova. –Bakı:

approach the issue from the same perspective, could not scientifically substantiate the understanding of the images on the monuments as a cultural monument²⁰. In order to popularize the architectural monuments of Azerbaijan, the books of A.Alakbarli, T. Hagverdiyev, F.Ismayilov can be shown as example²¹.

The appeal to the topic of historical and cultural monuments in the solution of problems related to the newly formed museology in the system of humanitarian knowledge in Azerbaijan does not have a heartfelt effect. In this regard, only a few scientific and educational sources can be mentioned. Museologist E.Kazimzade's dissertation "Reserve-museums of Azerbaijan and their place in the system of national and spiritual values" was dedicated to the problems of protection of reserve monuments in Azerbaijan²². The researcher

Azərbaycın, – I c .–1991.– 121 s., Nemət, M.S. Azərbaycanın epigrafiq abidələri:[6 cildə], Şəki-Zaqatala bölgəsinin ərəb-fars-türkdilli kitabələri (XIV-XX əsrlərin əvvəli)., / M.S. Nemət.–Bakı:XXI YNE, II c. – 2001.– 132 s., Nemət, M.S. Azərbaycanın epigrafiq abidələri:[6 cildə], Naxçıvan Muxtar Respublikasının ərazisindəki ərəb-fars-türkdilli kitabələr (XII-XX əsrlərin əvvəli) / M.S.Nemət. – Bakı: XXI YNE, III c. –2001. – 146 s., Nemət, M.S. Azərbaycanın epigrafiq abidələri:[6 cildə], Quba-Xaçmaz Cənubi Dağıstanın ərəb-fars-türkdilli kitabələri (VIII-XX əsrlərin əvvəlləri). / M.S.Nemət. – Bakı: Nurlan, VI c.–2008.–123 s. Nemət, M.S. Azərbaycanın epigrafiq abidələri: [6 cildə], Şirvan, Gəncə, Ağdam, Füzuli, Şuşa, Zəngilan, Cəbrayıl, Laçın, Kəlbəcər və başqa rayonların ərəb-fars-türkdilli kitabələri (XI-XX əsrlərin əvvəlləri). /M.S.Nemət. –Bakı: Elm və Təhsil, – V c. –2011.– 143 s., Nemət, M.S. Azərbaycanın epigrafiq abidələri:[6 cildə], Mıs qablar, silahlar, bayraqlar üzərindəki ərəb-fars dilində olan kitabələr (XVII-XIX əsrlər). / M.S.Nemət. –Bakı: Elm və təhsil, –VI c. – 2011. –141 s.

²⁰Hacıyeva, C.A. Azərbaycanın Naxçıvan bölgəsində xatirə abidələri üzərindəki təsvirlər mədəniyyət abidəsi kimi: / tarix elmləri üzrə fəlsəfə doktoru alimlik dərəcəsi almaq üçün dis. avtoreferatı./ –Naxçıvan,–2010.–22 s.

²¹ Ələkbərli, Ə. Qərbi Azərbaycan abidələri /Ə.Y.Ələkbərli. Bakı: Nurlan, /Ə.Y.Ələkbərli. –Bakı: Nurlan, –2007.–217 s.

Haqverdiyev,T. Abidələr tarixin sirdəsidir /T.Ş.Haqverdiyev. –Bakı: Gənclik, – 1982.–88 s., İsmayilov, F. Azərbaycanın işğal olunmuş ərazilərindəki tarix və mədəniyyət abidələrinin beynəlxalq standartlara uyğun qiymətləndirilməsi metodologiyası /İsmayilov F. –Bakı: – 2014., İsmayilov, F.Tarix və mədəniyyət abidələrinin qorunması, istifadəsi və bərpası barədə təlimatlar /F.İ.İsmayilov. – Bakı: Nurlan, –2013. –183 s.

²² Kazımzadə, E. Azərbaycanda qoruq-muzeyləri və onların milli-mənəvi dəyərlər sistemində yeri:/ sənətsünaslıq üzrə fəlsəfə doktoru dis./ –Bakı, –2011. – 157 s.

studied the problems of protection of open-air monuments in the republic on the example of Icheri Sheher and Kish reserves. As the method of historical-chronological approach to the problem prevails in the development of the dissertation, the researcher studied the process of formation, development and improvement of the mentioned objects as a museum object. The author overshadows the interpretation of these material values of human importance as an object with the status of "historical and cultural monument".

One of the unfortunate points about the current problem is the lack of scientific analysis and clarification of the phenomenon of "monument", "archeological monument" by Azerbaijani archaeologists in their research and scientific books on archeological monuments. For example, scientific works of V.Bakshaliyev, E.N.Aliyev can be shown as an example²³. However, in the modern scientific understanding of the phenomenon of "monument" there are conceptual theses of well-known archaeologist L.S.Klein. The indifference of Azerbaijani archaeologists and researchers to the explanation of the "monument" should be argued as a reason for the lack of a deep and clear scientific understanding of the phenomenon of "monument", "historical and cultural monument" in the scientific community of the republic.

Outside of Azerbaijan, the phenomenon of "historical and cultural monuments" is one of the most research-oriented issues in museum studies. Examples are the researches of museum-scientists S.M.Shestova, M.A.Kinderskaya, A.V.Rabotkevich, N.A.Kochelyayeva, A.N.Balash, F.N.Medved, B.T.Sizov, as well as A.Kulemzi, who turned historical and cultural monuments into objects of research in this direction. In particular, the study of the problem of protection of monuments attracts more attention²⁴. Researchers A.Kulemzin,

²³ Baxşaliyev, V. Naxçıvanın arxeoloji abidələri. Bakı., 2008. 304 s., Əliyev, E.H. Ordubad bölgəsinin tunc və ilk dəmir dövrü arxeoloji abidələri/tarix elm.nam. dis...avtoref/- Bakı.2009.24 s.

²⁴Шестова, С.М. Историко-культурологический анализ нормативного регулирования охраны и использования памятников истории и культуры в России: /дис. кандидата культурологии./–Санкт-Петербург, 2009.–160 с., Киндерская, М.А. Музейное дело и сохранение историко-культурных памятников России:начало XX в.-конец 1930-х гг: /дис. кандидата

S.M.Shestova, M.A.Kinderskaya studied the historical dynamics of the protection of historical and cultural monuments, and in the context of the solution of this problem, although they bring some clarity to the context of museum studies of this phenomenon, however, the valuation of monuments based on their value potential was not included in the analysis. Unfortunately, the study of this problem has been neglected in Azerbaijani museum studies, and no serious research work has been devoted to the study of this issue. This underscores the urgency of solving the problem we have posed in this dissertation.

Thus, research on the level of development of the problem proves that the study of historical and cultural monuments in the context of museology, their assessment requires a more in-depth study due to its fragmentary nature.

The object and subject of the research. The object of the research is a "monument of history and culture". The subject is the analysis of the value potential of historical and cultural monuments in the context of museum studies.

Research goals and objectives is to study the "historical and cultural monument" as a status phenomenon.

For this purpose, the following **tasks** were set:

- Analysis of the genesis of ideas about the "monument" from the paradigm of memory culture;

культурологии./ Краснодар, –2005. –159 с., Работевич, А.В. Государственная политика в области охраны памятников истории и культуры в России в XVIII-начале XX века:/дис. кандидата культурологии./ – Москва, –1999.–295 с., Кочеляева, Н.А. Памятники русской паломнической письменности (XII-XVII вв.) в мемориализации христианского культурного наследия: /дис. кандидата исторических наук :спец. :музееведение/ –. Москва, 2004, –313 с., Балаш, А.Н. Коллекционирование памятников античного искусства в России в первой половине XIX века: на материале частных собраний: /дис. кандидата культурологии./– Санкт-Петербург, –1999.–417 с., Медвед, Ф.Н. Музеефикация средневековых памятников археологии: /дис. кандидата исторических наук./ –Москва, –1999.–172 с., Сизов, Б.Т. Сохранение памятников из камня на открытом воздухе: скульптура, архитектур, декор://дис.кандидата культурологии./ – Москва, –1998.–128 с.

- Tracking and interpretation of the evolutionary dynamics of concept of "monument" on the basis of historical chronology;
- Research of the ratio of cultural value, cultural heritage, monument;
- Revealing the motives of constructing the object of cultural heritage as a "monument";
- Revealing the features, characteristics and functions of historical and cultural monuments;
- Exploration of protection and preservation features of historical and cultural monuments as the main museological context;
- Analysis of the principles of classification of historical and cultural monuments;
- Museological interpretation of the concepts of "historical monument" and "cultural monument";
- The study of the value potential of a historical and cultural monument- as the main category that determines its legal status;
- Research of museal content of monuments (museal properties such as informativeness, associativity, expressiveness, representativeness);
- Proof of the understanding of the museal value of monuments as an integral element of the cultural value of these phenomena;
- Proof of the transformation of not only material and real-estate objects, but also immaterial ones to the status of "historical and cultural monuments";
- Analysis of historical, scientific, artistic-aesthetic, public-social value of historical and cultural monuments in the context of museology;
- Identify the role and responsibilities of expertise in the assessment of historical and cultural monuments in the context of museology;
- Identification of museological arguments of two directions in the assessment of historical and cultural monuments - their interpretation and monetary valuation;

- Analysis of country and world experience in the field of assessment of historical and cultural monuments;
- Proof of the objectivity of the integration of the subject of monumentology in the system of humanities in Azerbaijan.

Research methods. Research methods are determined on the basis of the object and subject of the dissertation. The phenomenon of “historical and cultural monuments”, which is a multifaceted phenomenon, makes it necessary to take a comprehensive approach. Since a complex approach plays an important role in the methodology of interdisciplinary museology, in this research, in accordance with this methodological principle, synergetic, axiological, hermeneutic, linguistic approaches such as general scientific methods and research methods (analysis, synthesis, induction, deduction, structural-functional method), comparative-historical, comparative-cultural, comparative-semiotic methods, methodological directions were applied. In addition, the methodological base of the research includes the main elements of the theory of museum studies, such as documentation, communication, interpretation. The use of these methods involves the acquisition of new knowledge from existing knowledge in a systematic way by logical schemes. Analysis of events in the field of historical and cultural monuments allows to draw new conclusions and systematize them based on known facts. The current method was mainly used in the formation of the concept of historical development of the phenomenon of historical and cultural monuments. In particular, the analysis of the phenomena of “cultural heritage”, “cultural value”, “historical and cultural monument” on the basis of separate (inductive) and unified (deductive) methods makes it possible to reveal the museological contexts of each of these phenomena. In this process, the methodological approach of interpretation was also purposefully used. The method of comparative analysis helped to reveal the relativity of the status of historical and cultural monuments in different cultures, changes in the continuum of time, to emphasize the uniqueness of the monument as a dynamic system. Thanks to this method, different features of the different levels of evolution of

the monument phenomenon have been studied. The method of historical approach was used in order to follow the historical attitude in the transformation of cultural heritage objects into the status of historical and cultural monuments.

The application of the functional method during the research helped to reveal the role of historical and cultural monuments in modern society. The axiological method, historical and cultural monuments and related cultural heritage, value aspects of cultural value phenomena which widely used in the dissertation, on this basis, helped to reveal the essence of museum value. At the same time, grammatical and semantic analysis of the concept of historical and cultural monuments within different cultures was carried out on the basis of linguistic and hermeneutic approach methods. Analyses were conducted in the context of theories of memory and perpetuation.

The main provisions of the defense: The following provisions and conclusions reflecting the novelty of the research are submitted to the defense:

1. The etymology of the concept of "monument" in the Azerbaijani language is related to the phenomenon of "memory", "memorial";
2. The evolutionary dynamics of the concept of "monument" in society played an exceptional role in the formation of the phenomenon of "monument of history and culture";
3. The phenomenas of "cultural value", "cultural heritage", "historical and cultural monument" are logically complementary phenomenas to each-other. In this logical dependence, "monument of history and culture" should be considered as a phenomenon with the status;
4. "Cultural heritage", "cultural values" are phenomenas of a broader category than historical and cultural monuments;
5. The main indicator that determines the status of a historical and cultural monument is related to its involvement in the special protection regime and its legal representation in the state list, collections, register;

6. It is expedient to transform not only material values, but also intangible values into the status of “monument of history and culture”: this emphasizes the need for the concept of "intangible monument";
7. “Monument of history and culture” is one of the basic concepts of museum studies;
8. The need for conservation is the most important museological context of a historical and cultural monument;
9. Value - is a substrate that determines the status of a monument;
10. The structure of the value potential of a historical and cultural monument covers two types: universal (historical, scientific, public-social value) and functional (artistic-aesthetic, technical value);
11. Historical value, artistic and aesthetic value, scientific value, social value are the potential values that necessitate the protection of historical and cultural monuments. This value potential must also be understood in the context of museal (musealism) value;
12. Museal value, museal manifestation, museal level - these are the structural elements of musealism;
13. Museal value - is a special aspect of the cultural value structure of a historical and cultural monument;
14. Informativeness, expressiveness, attraction, associativity, representativeness are the manifestation elements of the museal value potential of historical and cultural monuments;
15. Museal level is a criterion of originality, uniqueness of a historical and cultural monument;
16. Valuation in the transformation of cultural value into the status of a historical and cultural monument should be understood as a museal act;
17. Interpretation as an act of assessment - plays an important role in the actualization of historical and cultural monuments;
18. Aspects of museology also play a leading role in the monetary valuation of historical and cultural monuments;

19. Expertise is a method of assessing historical and cultural monuments;
20. Separate classifications of "historical monument" and "cultural monument", as well as "historical and cultural monument" are presented;
21. It is expedient to consider the chronology of 50 years as necessary for the transformation of cultural value into the status of a historical and cultural monument;
22. The museality of artistic and aesthetic value is manifested in the informativeness concentrated in the historical and cultural monuments, in the expressiveness and associativeness of this information that excites people;
23. The historical-memorial, scientific, artistic-aesthetic value of a historical and cultural monument is a manifestation of its social value;
24. Intangible monuments should be considered as the object and subject of monumentology.

Scientific innovation of the research is the study of the museal properties of the "historical and cultural monument" for the first time, the presentation of a new model of this phenomenon that resonates with modern times. Understanding the status of a historical and cultural monument at the status level is the essence of the new model.

Theoretical and practical significance of research. The results of the research allow a deeper understanding of the essence and significance of the phenomenon of "historical and cultural monuments". The final scientific conclusions of the research provide the formation of an idea of the modern model of the phenomenon of historical and cultural monuments in museology and other sciences integrated with it. Based on this, the results of the dissertation can benefit both researchers dealing with the problems of monuments, as well as government officials and specialists working in the field of protection of historical and cultural monuments. In particular, it can be used in the process of improving public policy and making changes in the legislative framework. Dissertation materials can be

used in the teaching of special courses on the protection of cultural heritage, history and cultural monuments, as well as in the writing of curricula and textbooks.

Dissertation approval and application. The main provisions and results of the dissertation are reflected in the lectures on "Protection of historical and cultural monuments", "Monumentology" taught at the bachelor's and master's degrees in museology, archival work, protection of historical and cultural monuments as well as in the reports and theses of scientific-theoretical conferences, textbooks and monographs on the problems of protection of cultural heritage, history and cultural monuments.

The structure of the dissertation consists of an introduction substantiates of the research topic, four chapters, a conclusion, a list of references, the total number of which consists of ten half-chapters. The structure of the dissertation consists of an introduction justifying the research topic (16 pages, 3900 words, 30051 characters), four chapters with a total of ten subchapters, four chapters, ten subchapters (244 pages, 65235 words, 478663 characters), conclusion (10 pages, 2122 words, 16498 characters), a list of literature (37 pages, 7876 words, 52284 characters) and appendices (9 pages, 144 words, 1060 characters). The total volume of the dissertation text consists of 526 207 characters.

MAIN CONTENT OF THE DISSERTATION

The **“Introduction”** analyzes the relevance, scientific novelty, goals and tasks, methodological basis, theoretical and practical significance, approbation and other issues of the research topic.

Chapter I – “Museum Studies - as a science that studies historical and cultural monuments” covers two sub-chapters. In the first sub-chapter, the genesis of the monument phenomenon is approached from the context of museology, in the second sub-chapter, the “historical and cultural monument” is studied in relation to cultural values, cultural heritage phenomena, and scientific results are presented.

First sub-chapter is called **“Museological contexts of the “monument” phenomenon”**. Today, the research scope of museology is expanding significantly. Well-known museologists Z.Stransky, Z.Bruna, R.Lan's conceptions about the formation of a "museum attitude" in man to the world around him, being one of such approaches, emphasizes the concept of museality (musealism). Museology is not an ancient property of an object, it is only a special attitude of a person to the world, historical and cultural heritage that surrounds it. Modern museology, in particular, museum source studies, which is one of its directions, not only within the museum, but also undertakes the interpretation and research of all the phenomena of cultural heritage, carrying out museum missions. In this process, a holistic approach to the tangible and intangible values of cultural heritage is objective. At the beginning of the museum attitude, based on the trinity of criteria such as semantic, axiological, and informative, the authors of this concept (especially Z. Stransky) assess the properties of tangible and intangible objects in the surrounding world that can create "museum interest" in humans as the initial level of "museum attitude". This concept and the ideas derived from it are a decisive argument in substantiating the "historical and cultural monument" as a museal phenomenon. For a long time, the perception of monuments as non-museum objects is seen as a stereotype in modern museology. Based on this, starting from the last century, the researcher Y.U.Guralnik's opinion *"museum studies, as a unique system of knowledge focused on the problems of historical and modern existence of historical and cultural monuments, as well as traces of the past, is more actively penetrating the public consciousness and gaining new circles"*²⁵ is considered reasonable.

A historical and cultural monument is a phenomenon with a museal structure! - This is one of the main provisions proved in this sub-chapter. Museal content, museal appearance, museal level - these components form the content of the morphological structure of

²⁵ Гуральник, Ю.У. Каким быть музеем будущего? (опыт социологического анализа) / Ю.У. Гуральник // Музееведение. На пути к музею XXI века: сб. науч. тр. – Москва.–135-144.

museal value formed for the first time in this study. Value- is a museal substantiation. Researchers T.Kalugina, O.S.Sapanja's views on this problem are noteworthy²⁶. The predicate "museum", as in all cases, emphasizes the argument for protection in here too. Another component of the museum structure is the museal level: expresses originality and uniqueness. Museal appearance: is reflected in such properties as informativeness, expressiveness, attractiveness, associativity, representativeness. Information potential consists of three important components of the monument: attributive nature (size, weight, color, material and texture, etc.), the carrier that contains the information (image, text, sign, architectural sample, sculpture, etc.), the origin of the object, where it exists manifests itself in semantic and cultural significance in relation to the environment.

The expressiveness of the monument, which is an appearance element of the museology, is a cause of beginning of excitement and emotion in a person. Emotions aroused from the acquired information are accompanied by mental excitement. In this sense, historical and cultural monuments have the ability to evoke a wide range of emotions in people, from positive feelings to deep sorrow.

Another feature of the museology is the attractiveness of the monument, which attracts attention with its more external appearance. Representativeness is the reason why an object, unlike similar objects, reflects the events of the external world more fully. Another property of museums is associativity, which is the cause of arousing associations in an object.

It is these phenomenal properties that make the object of cultural heritage the subject of museology, conditioning its transformation into the status of a historical and cultural monument. These properties make it necessary to turn any object into a museum object. In modern understanding, the concept of "museum" has a wider range than the concept of "protected area". An object of

²⁶Калугина, Т.П. Художественный музей как феномен культуры. . / Т.П.Калугина. – СПб.:– 2008. – 244 с., Сапанжа, О.С. Культурологическая теория музейности: /автореферат дис. доктор культурологии./– Санкт-Петербург, – 2011.–.58 с.

museum significance with a museum structure can be transformed into the status of a "historical and cultural monument". From this idea it can be concluded that the "monument of history and culture" is a phenomenon of museology in a special and wider range of its scope. But what is a "monument of history and culture", "monument", what is the scientific content of this expression and concept? The interpretation of the "monument of history and culture" as a museal phenomenon begins with a morphological analysis of the concept of "monument".

"Monument of history and culture" is a more modern expression than "monument", which is an ancient concept. "The term "historical and cultural monument" was first defined in 1965 in the "Law on the Protection of Historical and Cultural Monuments" of the USSR. Although the etymology of the concepts (pamyatnik, monument, anıt, denkmal, bodendenkmal) meaning "monument" in other languages is directly related to the phenomenon of "memory", the etymology of the concept "monument", which has the same meaning in the Azerbaijani language, was taken from the Arabic word "believer" meaning "abid"²⁷. It should be clearly stated that the main form of worship for any believer is remembrance. The most important rule of remembrance is to remember God. As mentioned in the Great Soviet Encyclopedia: "*The composition elements of praying include religious-magical actions (prayer, remembrance) and related objects (... , temple, holy places, etc.)*"²⁸..)". It is an objective phenomenon to call objects "monuments" created for the purpose of remembrance and memorial mission according to the mission of eternal understanding. However, in the context of time, in addition to the function of expressing the specific subject of the concept of "monument", a semiotic, axiological level begins to form, which is an argument that attracts more attention from the point of view of museum studies. The semiotic theories of the American

²⁷Ərəb və fars sözləri lüğəti: (Azərbaycan klassik ədəbiyyatını oxumaq üçün) / hazırlayanlar: B.Abdullayev, H.Zərinzadə –Bakı: Azərb. SSR Elmlər Akademiyasının nəşr, –1966.–s.12.

²⁸Советский энциклопедический словарь (4-е издание, исправленное и дополненное) / ред. А.М.Прохоров– Москва: –1990, –с.669.

philosophers Ch.S.Pierce and C.V.Morris, the creators of semiotics, as well as the semiotic schemes of both, play a decisive role in the study of the textual aspect of the concept of "worshiper". Thus, the peculiarity of the "interpretant" component of the semiotic scheme developed by Ch.Pierce, distinguished by the dynamic nature of the "referent-representative-interpreter" trinity, is due to the fact that the sign creates a large number of meanings. Referring to Pierce's sign theory, Morris refined it by arguing that signs attached to the same object did not have to have the same meaning (designat)²⁹. This reasoning methodologically substantiates the formation of a new concept - "monument", as the act of "remembrance" in the praying of the "worshiper" plays the role of a sign of memory. Due to the ability to express and manifest events and objects in a more consistent way with the meaning burden of memory and reminiscence in the brain, as a result of evolution, the concept of "monument" began to acquire metaphorical significance, taking over the level of social information carrier of memory. The construction of valuable ones as "monuments" is also connected with the rhetorical allure of this word. Concepts representing the theory of memory culture - "cultural memory", "memorial culture" (Y.Assman), "collective memory" (M.Halbaks), "memory spaces" (P.Nora), "social memory" (B.Mishtal), "memory of the world" (A.Mol) approach to the objects with valuable socio-cultural and historical information potential from the "memory paradigm", considered its naming as a "monument" (monument, pamyatnik) to be objective both from a scientific-methodological and practical point of view. Thus, according to ancient mythology, the daughters of the chief god Zeus and Mnesomi, who each patronized a field, were also muse, as well as "goddesses of memory".

The concept of the culture of memorialization (immortalization), formed as a direction of the theory of memory culture, is important in the methodological substantiation of the immortality inherent in monuments. The concept of thoughtful immortalization and thoughtless immortalization, which derives its

²⁹Моррис, Ч. Основания теории знаков // Семиотика, – Москва: –1983.–с. 37-89.

source of ideas from the expression of "premeditated" and "unpremeditated" historical information introduced into the circulation of source studies by L von Ranke, a representative of the "German school of history", was accompanied by a concept by I.A.Kiryanov, A.M.Kulemzin, E.Mikhailovsky, which, according to the genesis of the monuments, expressed the category of "monuments-originals", "monuments-symbols". These concepts allow us to see the museological aspects of the objects of this category in the fact that they are a valuable source of information and, consequently, involved in protection. Y.Assman's thesis on the possibility of strengthening memory in addition to objects in a conceptual, mimetic (mimetic memory), communicative (communicative memory) way in the concept of "cultural memory" methodologically substantiates the recognition of intangible objects as "monuments" (historical and cultural monument).

The second sub-chapter **"Analysis of the ratio of the concepts of "cultural value", "cultural heritage", "historical and cultural monument" in the context of museology"** is devoted to the study of historical and cultural monuments on the level of "cultural heritage" and "cultural value". Only after clarifying the definitions of the concepts of "cultural heritage" and "cultural value" in various scientific and legal aspects, it is possible to understand the true nature of the phenomenon of "historical and cultural monuments". In this sub-chapter, based on the method of comparative analysis, it has been proved that value potential is the main argument in the construction of a cultural heritage object as a "monument". Research has shown that, historically, the history of the concept of "monument" is older than the other two concepts, but as a phenomenon, the "monument of history and culture" is derived from cultural heritage and cultural values (monument of history and culture is more modern concept!). This property makes it possible to understand the "historical and cultural monument" as a category with legal status. Unlike the concepts of "heritage" and "value", the formation of the concepts of "cultural heritage" and "cultural value" actually dates back to the twentieth century and is directly related to the two world wars that took place in that historical period. The

return of valuable art and cultural artifacts stolen from countries and transferred to other places during these wars made it necessary to develop general rules for the formation of a special attitude of the world community to certain categories of objects. These were different from the rules for ordinary products and facilities. This need led to the formation of the concepts of "cultural value" and "cultural heritage" in order to distinguish the most important objects of culture from ordinary ones. A.V.Shestakov sees the "cultural" predicate in front of these phrases in connection with the fact that the object is directly related to the human factor (to be the product of the human spirit from time immemorial!), as well as *"their discovery, protection by all means... but only for scientific study and public demonstration"*³⁰. The interpretation of the word "monument" in the sense of metaphorical attraction as a result of hermeneutic change in the context of time was the main reason for such naming not only material objects, but also intangible ones, which have a special value. Once any object is accepted as a monument, it becomes a metaphorical symbol. From point of methodological view, according to the concept of "understanding museum studies", which is formed from the methodological basis of "understanding hermeneutics", people's contact with objects of museum importance results in naming these objects depending on their level of importance³¹. In the transformation of the concept of "monument" from its original, ancient level to a new level, the arguments of legal researchers, international and regional legislation created on the basis of these arguments have historical significance. The cultural and legal interpretation of the phenomena of "cultural heritage", "cultural value", "monument" in the mentioned sources also clarifies their museological context. It turns out that in fact these three phenomena

³⁰ Шестаков, В.А. Музейный предмет, как класс культурных ценностей//Вестник Волгоградского государственного университета. Серия 7. Философия. Социология и социальные технологии. - 2009.- № 1 (9). - с.80-89.

³¹Миссия музея в ракурсе проблем межкультурной коммуникации. Современные проблемы межкультурных коммуникаций. Вып.4. Восток-Запад: сб.статей /М-во культуры РФ,С.-Петербур.Гос.Ун-т культуры и искусства; -СПб.: Изд-во СПбГУКИ, – 2010. –с.256-262.

are a hierarchical level of the evaluation process. Like many researchers, A.B.Shukhobodsky also argues that the phenomena of cultural heritage - cultural value - monuments have acquired a hierarchical system as a result of differential transformation³². The transformation of the object into a "monument of history and culture" takes place first as a component of cultural value, and then as a component of cultural heritage. A.B. Shukhobodsky argues that the context of the legal status of a "historical and cultural monument" is understood in terms of the value potential of the object. Value parameters (historical, artistic-aesthetic, public-social value) , originality, uniqueness of the object of cultural heritage in the assessment for the transition to the status of "historical and cultural monument"; In its inclusion in the World Heritage List, the "potential of universal value" is understood in the context of museology. Researcher A.A.Mazenkova states that the structure of cultural heritage is composed of examples of museological reality, which are "monuments" as a materialized manifestation of cultural heritage, "tradition" as intangible heritage, "cultural landscape" as a territorial-historical unit of cultural heritage, "human" as a subject of cultural heritage³³. Understanding the concept of "monument" only as a category of tangible cultural heritage should be considered a stereotype in modern protection priorities. L.A.Klimov, T.S.Kuryanova, P.V.Glushkova's approach to this issue from the point of view of modern museology attracts attention³⁴. L.A.Klimov

³² Шухободский, А.Б.Статус памятника истории и культуры в современной России:/ автореферат дис. кандидата философских наук./–Санкт-Петербург, - 2012. - с. 12.

³³ Мазенкова, А.А. Автореферат на диссертации «Культурное наследие как самоорганизующаясясистема: /автореферат дис. кандидат философских наук./– Тюмень,–2009. – 25 с.

³⁴ Климов, Л.А. Культурное наследие как система. //Вопросы музеологии. Санкт-Петербургский государственный университет–2011. № 1(3). –с.42-46., Курьянова, Т.С.Музей и нематериальное культурное наследие. //Вестник Томского государственного университета, – 2012. Вып.№ 361, – с.55-57., Глушкова, П.В. Классификация музеев под открытым небом в аспекте актуализации нематериального наследия. Вестник Кемеровского государственного университета. 2015. Вып 1-1 (61), с.59-63.

writes:” *In general, under the name of "heritage", in particular, along with historical, aesthetic, memorial, ethnological and other material objects of exceptional value, from recent times the cultural world has been understood, including the intangible.”*

In this sub-chapter of the dissertation, a careful study and analysis of the documents adopted by UNESCO and other international organizations on cultural heritage and cultural values in different years has revealed that cultural heritage has a rich content.

Thus, cultural value is a phenomenon that is specialized in relation to cultural heritage, and history and cultural monuments are specialized in relation to cultural values. The only way to specialize is to choose. The choice, as mentioned above, is determined only by the evaluation of value criteria, which is the content of the museological context. In the current sub-chapter, based on the principles of museum source studies, the proportions of the concepts of "museum object", "museum item", "museum monument" were studied and it was proved that the latter represents a special rank in the category of historical and cultural monuments. Thus, more important cultural values are preserved as historical and cultural monuments. Protection, guarding- are the phases of long-term storage of information³⁵. Thus, the analysis of the phenomenon of "historical and cultural monuments" in this sub-chapter at the level of "cultural heritage" and "cultural value" proves that the first is a phenomenon with legal status.

The II chapter of the dissertation is called **“Typology of historical and cultural monuments”**. In this chapter, classifications of historical and cultural monuments by types and kinds have been compiled, and the phenomena of “historical monument” and “cultural monument” have been studied separately. The first sub-chapter, entitled **"Classification of historical and cultural monuments"**, examines and analyzes the principles of classification

³⁵Социологический энциклопедический словарь на русском, английском, немецком, французском и чешском языках./ред. Г.В.Осипов: ред. сост. З.Т.Галенкова, Л.П.Костамахина, А.Кречман [и др.]. Ин-т социально-политических исследований Российской АН, Ин-т социологии Рос. АН–Москва: ИНФРА, М-НОРМА,– 1998. –с.328.

of monuments compiled in different periods of modern history. In the course of history, as the need for protection of monuments increases, the issue of their classification becomes more relevant. The first step in this direction was the approach of the Swedish Council of State to the principle of immovability to ancient monuments in the Law of November 28, 1666³⁶. At the end of the 18th century and the first half of the 19th century, the issue of protection of ancient monuments began to be considered at the state level in many European countries, such as Denmark, France, Belgium, Prussia, Saxony, and also raised the issue of their classification. During the French bourgeois revolution of 1793, the division of the National Convention into monuments of art and education was one of the first historical steps in this direction. Some time later, at the end of the 19th century, the issue of monuments was thoroughly considered in Great Britain and the United States³⁷. Studies have shown that the initial classification samples are in the form of lists. In particular, the lists compiled in the early twentieth century confirmed the fact that the historical predecessors of historical and cultural monuments were registered as "monuments of revolutionary achievements", "monuments of art", "ancient monuments", "monuments of nature". During these years, the introduction of the concept of "cultural values" to the period led to the formation of the concept of "cultural monument". If in the 1930s almost all monuments belonged to the category of history, in the 1940s many types of monuments began to fall into the category of "cultural monuments". In the Law of 1948 on the Protection of Monuments of the USSR and the Azerbaijan SSR,

³⁶Оттенсон, А. Памятники культуры во все времена были объектом охраны государства // Советское право, –Таллин:1985. № 3. – с. 192-200.

³⁷ Домрин, А. Н. Охрана памятников истории и культуры в Великобритании // Правовая охрана памятников истории и культуры в зарубежных странах: сб. науч. трудов / РАН. ИНИОН, Институт законодательства и сравнительного правоведения при Правительстве РФ. Москва.–2005. –с.25-30. Домрин, А. Н. Законодательство США об охране памятников национального значения // Правовая охрана памятников истории и культуры в зарубежных странах: сб. науч. тр. // РАН. ИНИОН, Институт законодательства и сравнительного правоведения при Правительстве РФ. – Москва. 2005. – с.119-123.

this phenomenon was presented as a "cultural monument", and in the Law of 1965 as a "monument of history and culture". "The main factor that prompted the determination of the term "historical and cultural monument" was the fact that there were a large number of voluntary societies for the protection of monuments in the country. This new model was evaluated as a result of the historical evolution of the "monument" phenomenon and had a significant impact on the expansion of its coverage. As the concept of "historical and cultural monument" was confirmed in society, especially in the legislative framework, new categories of objects began to be included in its scope, and this process made the development of classifications more relevant day by day. In this subsection, a comparative analysis of the legislation on the protection of monuments in the Soviet Union, post-Soviet republics (RSFSR, Arkhangelsk Oblast, Ukraine), independent Azerbaijan, and foreign countries (USA, France, Italy) revealed the fact that historical and cultural monuments do not have classifications based on clear and unified principles, also revealed a feature that is typical for all legislative documents: none of these laws contains a substantiated definition of a historical and cultural monument (simply a monument) in a scientific and practical context. The new definition of "historical and cultural monument" presented in this sub-chapter is one of the scientific innovations of the dissertation: historical and cultural monuments – are tangible and intangible objects of special status selected by the state for protection from the rich historical and cultural heritage due to their high value levels. With the conciseness of this definition, it is a convenient option not only in terms of museum studies, but also in terms of monumentology. Thus, the order of expression of the definition emphasizes the logical connection between the phenomena of cultural heritage, cultural value, history and cultural monuments. The perception of intangible values in the status of historical and cultural monuments is one of the different features of the current definition. Many researchers, seeing the gaps in national and international legislation, have classified historical and cultural

monuments according to the criteria of origin (S. Shestova)³⁸, systematic, epistemological, legislative (A. Kulemzin)³⁹. One of the scientific innovations of the dissertation is the systematic classification of historical and cultural monuments compiled in accordance with the principles of cultural heritage classification in this subchapter.

Functional purpose of monuments for systematic classification, ancient field (scientific) direction (as classification compiled by A.Kulemzin); for the typological division, dichotomous properties such as internal and external structural features (material, descriptive, background, written, photo, film), or material, immaterial, movable and immovable, are the main principles. The importance of museological classifications is explained by the fact that they are compiled on the basis of the principles of museum source methodology (informativeness, expressiveness, attractiveness, representativeness of the monument).

The second sub-chapter of the II chapter is called **“The ratio of “Historical monument” and “cultural monument” concepts”**. This subchapter examines both phenomena separately in the context of museology, highlighting their relative differences and commonalities. In fact, in any example of cultural heritage that has the status of a "monument", both historical and cultural elements are complex. But this should not give the impression that it is the same social event. The results of the analysis show that the belonging of a monument to the field of history or culture depends on the context in which it is approached. In solving this problem, the researcher L.V.Molodkina considers it expedient to apply the provisions arising from the phenomenological theory of the German philosopher Edmund Gusserli. The researcher emphasizes the importance of the use of reduction in the perception of the object of cultural heritage as

³⁸ Шестова, С.М. Историко-культурологический анализ нормативного регулирования охраны и использования памятников истории и культуры в России: /дис. кандидата культурологии./ –Санкт-Петербург, 2009. –160 с.

³⁹ Кулемзин, А.М. Методика сохранения и использования памятников истории и культуры: учебное пособие для вузов. Кемеров. гос. ун-т культуры и искусств. Кемерово: КемГУКИ, –2009, – 107 с.

a monument in the architectural-natural example, aimed at changing the goals (institutions) of consciousness. L.V.Molodkina, who connects the phenomenon of memory and the concept of monument as Gusserli, draws such a conclusion: *"The meaning of the monument is that at some point ... the object contains the phenomenon we want to see. Then there is the actual re-creation, the actualization of the layers of meaning of the monument by means of reactivation of consciousness"*⁴⁰. So, in determining the relevance of a monument to the category of history or culture, the context in which they are approached is of exceptional importance. In this process, museum interpretation is the main methodological way. According to S.Pierce, interpretation is *"the understanding of the sum of the various properties of an object that form a single whole"*⁴¹. Unlike other terms of museology, the term "historical and cultural monument" is not and should not be imperative. However, the addition of the predicates "history", "historical", "culture" and "cultural" in front of the word "monument" is related to the context of the meaning of each of these phenomena. In museology, there is a great need for morphological analysis of "historical monuments" and "cultural monuments" as basic concepts in terms of clarifying the purpose of each concept. Studies based on comparative analysis have shown that these concepts do not differ radically from each other, and that the differences are only relative. Prominent archaeologist L.S.Klein not only substantiated the monuments separately as a manifestation of both historical and cultural events, but also considered the compilation of the relevant classification as scientifically objective: *"If the functional purpose of an object was more important for the connection of objects with the previous culture, in order to determine the cultural-historical role of the preparation of an object for modern events, its genetic relations, its place in the cultural-historical process, and cultural affiliation are of*

⁴⁰ Молодкина, А.В. К вопросу о феноменологии памяти (на примере архитектурно-природного памятника)/ А.В. Молодкина// Вестник Московского ун-та. Сер.7: Философия, –2007. № 6. –с.94.

⁴¹ Беззубова, О.В. Некоторые аспекты теоретического осмысления музея, как феномена культуры //Триумф музея? Санкт-Петербург: – 2005.– с.15.

greater importance. In this respect, memory is stronger in its specificity, objects are reminiscent of some history, place and culture."⁴². Based on this necessity, in the current sub-chapter, first, the analysis of the phenomena of "historical monument" and "historical monument" in the context of museum source studies revealed that these phenomenas (as well as cultural monuments) are a special kind of perception, a key source, a key element of the museum's communication system. Researchers S.O.Schmidt, V.L.Yegorov, L.I.Zozulya, I.O.Kravchenko, A.Griffen⁴³ clarified the aspects of museology by proving that the concept of historical source is the main argument for the phenomenon of "history monument", "historical monument". The principle that valuable information is the main property of an object of museum importance emphasizes the museological concept of "historical monument", which includes the components of "historical event", "historical fact", "fact-source", "fact-information". This sub-chapter examines the importance of each of these components in the formation of the historical monument phenomenon as a substrate. This subchapter also focuses on the relationship between "historical monument" and "history monument" phenomena. While "history monument" means the purpose, factuality, historical documentation of the monument, "historical monument" means the importance and significance of this monument for the society. The following systematic and typological classification of historical monuments is

⁴² Клейн, Л.С. Археологические источники. Учебное пособие. / Л.С.Клейн.– Ленинград: Изд-во Ленинградского университета, – 1978. –с.88.

⁴³ Шмидт, С.О. О критериях оценки исторических памятников //Вопросы научного атеизма : Изд-во «Мысль», –1976. Вып.20, – с.88-103., Егоров, В.Л. Развитие и становление понятия «памятник истории» // История СССР. 1988.– Москва: –1988. –№ 1, –с. 100 - 106., Зозуля, Л.И. Понятие «исторический памятник» в России в XIX - начале XX века // Вопросы охраны и использования памятников истории и культуры / Труды НИИ Культуры. Москва.–1992. –с.160 -171., Кравченко, И.Г. Памятник как социальный феномен:/автореферат дис.кандидата философских наук./– Волгоград, 2008, –121 с., Гриффен, Л.А. Памятники истории или памятники культуры? В кн: Теоретические основания памятниковедения. К. Центр памятниковознства НАН Украины и УТОГПК, /автореферат дис. кандидата философских наук./–Волгоград, 2008,–121 с.

one of the scientific innovations of the subsection, compiled on the basis of the principles of classification methodology of sources of historical and museum source studies.

Systematic classification

1. Monuments on the history of science, production and technology;
2. Monuments on the history of people and nations;
3. Monuments related to the history of states;
4. Monuments related to the history of wars;
5. Monuments related to the historical figures;
6. Monuments on the history of culture and art;
7. Monuments related to socio-political events;

Typological classification

1. Object historical monuments;
2. Descriptive historical monuments
3. Conventional historical monuments
4. Sound and audio monuments
5. Monuments of oral history
6. Behavioral history monuments

A comparative study of international and national legislation on cultural heritage, cultural value, and cultural property has helped clarify the purpose of a "cultural monument." Any object of culture, whether it is an instrument of labor, science, technology, knowledge, or a work of art, or norms of behavior, is first and foremost the product of man's material and spiritual labor. Based on this logic, in the current sub-chapter, it is preferred to study the phenomenon of "cultural monument" in relation to the phenomena of "culture" and "artifact". The main criterion in the "cultural monument" is the category "cultural fact". According to the researcher Y.V.Rozhdestvensky's hypothesis, cultural studies deals with "cultural facts" consisting of "*precedent (ie, exemplary) facts*" rather

*than any fact in itself. Such facts reflect their cultural significance and have their own chronotope*⁴⁴.

The classification reflecting the typology of the cultural monument in the current sub-chapter is also compiled on the basis of methodological principles of museum source studies:

1. Art monuments;
2. Science monuments;
3. Education monuments;
4. Religious monuments;
5. Language monuments.

The III chapter of the dissertation is called **“Subjects of assessment of historical and cultural monuments”**. In this chapter, the value potential of the object is studied in the context of museology as an important criterion for the transformation of the status of a historical and cultural monument. Museum axiology, the assessment act that is the subject of museum interpretation, is a museum event and determines the status of monuments of cultural heritage objects. The first sub-chapter, entitled **“Assessment - as an act determining the status of a historical and cultural monument,”** explores another context for the concept of "value". Evaluation is also a museal act. An important mission of the assessment act is to ensure the transformation of the object of cultural heritage into the status of a historical and cultural monument. O.S.Sapanja, who studied the cultural theory of the museum, theoretically substantiates this hypothesis and proves that musealization is a process of revealing the potential museum value of an object of museum importance by the subject⁴⁵. Extrapolation of O.S.Sapanja's opinion on "musealization" as an act of evaluation is considered to be scientifically objective. Thus, although the object of value itself exists independently of the subject which will evaluate

⁴⁴. Рождественский, Ю.В. Введение в культуроведение. /Ю.В.Рождественский. –Москва:ЧеРо,–1996. –с. 13.

⁴⁵Сапанжа, О.С. Культурологическая теория музейности:/ автореферат дис. доктор культурологии./ – Санкт- Петербург, –.2011. – 58 с.

it, it is determined only by human intervention and interpretation. I.G.Kravchenko, who studies monuments in the context of social phenomena, gives an important place to the leading role of the evaluation process and writes: "An artifact or text becomes a monument only after it has been evaluated by the subject, thus, it is possible to conclude how important the emotional-value information concentrated in the monument is for the subject"⁴⁶. Areas of museology such as "museum communication", "museum axiology", "museum interpretation", "museum expertise" were formed out of this necessity. These areas carry out the process of selection and evaluation of cultural heritage sites for historical and cultural monuments. In this chapter, the value of monuments has been studied in these areas.

According to the principles of museum axiology, in order for an object to be recognized as a "monument", its value must be known in the initial assessment process given to it by a specialist when it is still part of the natural and social environment. Historical and cultural monuments are interpreted and evaluated on the basis of structural (textual) and contextual meanings. A structural (textual) property is a real "text" possessed by an object. Contextual character is the interpretation of symbolic and other shades of meaning of an object. In the environment in which it exists, the value of an object is usually measured by its functional significance, ie the functions it performs, before it becomes a "monument". Even an object that has lost its functional significance has historical, cultural and social significance because it reflects the characteristics of the period in which it was created. The analysis proved that the assessment of historical and cultural monuments is one of the areas of museum interpretation. Evaluation - identifies and examines the value criteria of the object as a specific area of activity. No object of unknown value can be considered as a "monument of history and culture."

In the subsection titled **"Analysis of the historical value of monuments in the museological context"**, for the first time, the value criteria of cultural heritage objects claiming the status of a

⁴⁶ Кравченко, И.Г. Памятник как социальный феномен: /автореферат дис. кандидата философских наук./– Волгоград, –2008. –с.18.

“historical and cultural monument” have been identified. This sub-chapter continues its logical chronology in the sub-chapter. Applying the principle of differentiability, they are classified into two types - first, value criteria that are necessary for all objects, and secondly, value criteria that cover the own functional specificity of the object. The first type includes: the history of the object of cultural heritage, the criteria of social value which is assessed as common values, which are considered necessary and mandatory for the status of historical and cultural monuments. The second type of value criteria includes artistic-aesthetic, technical value criteria based on the functional specifics of the cultural heritage object.

In this sub-chapter, the essence of age chronology as an aspect of historical value is explored in terms of "interpretation of the significance of a historical event." Public experience gives the real objective value of historical, artistic, scientific and technical achievements. The main motive that actualizes the age aspect in the category of historical value is not only to preserve the originality, uniqueness, authenticity of the information carried by the existing object in time and space, but also to "polish" it. Comparative analysis of the solution of this problem considers it necessary to optimize the age level of 50 years for the transformation of the object into a monument status. Time is a category that determines the object's eternity as a monument.

Another aspect of the historical value of the monument is informativeness: "historical event", "historical fact", "historical reality" are the main concepts of that informativeness. The fact that the content of these concepts constitutes the reliability, accuracy and authenticity of the information makes it necessary to recognize the monuments as the primary source. The museal burden of historical value is measured by these factors and demonstrates the originality and uniqueness of the monument. These features are analyzed on the basis of methodological principles of museum axiology, museum communication, museum source studies. The main argument of those who connect the genesis of historical and cultural monuments with the idea of monuments-originals and monuments-symbols (I.A.Kiryanov, A.M.Kulemzin) is related to the fact that the

information refers to such criteria as reliability and accuracy"Monuments-originals"(significant and memorial places, chronicles, man-made in the dynamics of creative development) created in the course of a historical event in an "unforeseen" way are *"objects that occurred as a result of historical events and have their impact on them"*⁴⁷. The attitude to "monuments-symbols" is not unambiguous due to the approach to the reliability and accuracy of information: for example, the monumentologist A.M.Kulemzin argues that "monuments-symbols" can not claim the role of historical memory. Because the main purpose of "monuments-symbols" is far from the real purpose, and is to express the thoughtful attitude of the artist and the creator to the event. O.V.Galkova, who studies historical and cultural monuments in the background of "monuments-originals" and "monuments-symbols", considers the fact that any monument is a carrier of the ideology of its time as an indicator of historical credibility:" *Monuments-symbols and monuments-originals are not equally devoid of ideological essence. Any monument is a symbol of its time, its modern worldview and mentality...*⁴⁸

In the current sub-chapter, the museal value trinity of historical and cultural monuments such as authenticity, originality, uniqueness is studied on the level of historical authenticity, honesty, authenticity, the position of each component of the trinity in historical value is revealed. However, research has shown that originality, uniqueness is the main criterion for the monument, not only its historical value, but for all other levels of value. The historical context of authenticity consists of the qualities and properties that have always belonged to the objects that have the status of "monuments". In 1994, in the form of a draft, the "Nara Document on Authenticity" compiled by 45 experts in Japan at a conference organized by UNESCO, ICCROM, ICOMOS, confirmed the fact that the originality of the monument is reflected in a large number of sources. In this regard, the importance of museums is revealed by treating the quantitative and qualitative

⁴⁷ Кулемзин, А.М. Охрана памятников России как историко-культурное явление: дис.... д-ра культурологических наук/ –Томск, –2001.– с.83-84.

⁴⁸ Галкова, О.В. Понятие «Памятник культуры»:современные подходы в интерпретации. // Вестник МГУКИ. - 2009. № 2. - с. 182-187.

changes (natural occurrence of bumps, injuries, layers, noise) in the context of time of different types of monuments as an indicator of historical authenticity. These are the properties of museal manifestations such as expressiveness, attraction, associativity.

Originality has a special place as a value aspect in monuments of historical significance. Originality is a manifestation of innovation, but also a historical event. The need for originality to be a historical value aspect is primarily explained by this factor. "Uniqueness", which means "unique" due to its characteristics, is also a necessary aspect of value for objects and events that will acquire the status of "monuments".

In the third subsection of this chapter, titled **"Artistic and aesthetic value of historical and cultural monuments"** the concepts of artistic and aesthetic value of art monuments have been scientifically analyzed separately; their distinct, similar, and common features have been revealed, and their museal levels have been evaluated. In the UNESCO Conventions on the "Protection of the World Cultural and Natural Heritage" and on the "Protection of the Intangible Cultural Heritage", the phenomenon of "masterpiece" is presented as a category of cultural heritage with high value criteria. An object nominated for the World Heritage List must first and foremost be a masterpiece of human creative genius. The presentation of intangible cultural heritage objects of high value as masterpieces highlights the flexibility of this category in the formation of the phenomenon of historical and cultural monuments. From this point of view, the current half-chapter also analyzes the art monument in the "masterpiece" paradigm. G.V.F.Hegel's consideration of the exemplary nature of masterpieces significantly contributes to the definition of museological contexts of their transformation into historical and cultural monuments. According to the eminent philosopher, the perfection and grandeur of masterpieces provide the soul with nourishment that never loses its influence on spirituality, and polishes the taste⁴⁹. It is this feature that makes the preservation of masterpieces relevant for future generations.

⁴⁹ Гегель, Г.В.Ф. Лекции по эстетике: [в 2 томах]/Г.В.Ф. Гегель,—Санкт-Петербург: Наука,— Т.1,—1999.—с 232.

Prominent German philosophers I Kant, W Humboldt, G W F Hegel, and F Wilhelm J Schelling, in their theories of higher art, argue that masterpieces are eternal, and that this is only a sign of genius⁵⁰. Speaking about the immortality of genius as a sign of God, F.V.Schelling argues that their creations are permanent, eternal, and allows the transformation of masterpieces into the status of historical and cultural monuments, as well as methodological justification. In this regard, he writes: “*Divine production is eternal, or rather, a timeless, self-affirming act...*”⁵¹. Every work of art created by a genius perceived in the divine paradigm of the philosopher, the judgment of eternity attracts attention undoubtedly. This judgment should be considered one of the main features of the status of a historical and cultural monument. Because the protection of values transformed into this status is the guarantor of their eternity. The artistic and aesthetic value of works of art is explained by their ideological and artistic content, form, level of mastery of the means of descriptive expression. In this sub-chapter, the content of the artistic and aesthetic value of art in the transformation of architecture, sculpture, musical works into historical and cultural monuments has been studied in the context of museology and proved that this value parameter is an integral part of the museal value. The museality of artistic and aesthetic value is manifested in the informativeness concentrated in the historical and cultural monuments, in the expressiveness, attraction, associativeness, originality, uniqueness of this information that excites people.

The fourth sub-chapter of the III chapter is called “**Publical-social value of historical and cultural monuments**”.The main starting point of the problem of studying the social value of historical and cultural monuments is the study of the "society-monument" ratio. Since any object is a part of the historical reality in which it exists, it has certain characteristics and properties of that reality. This is the

⁵⁰ Гамидов, О.М. Немецкая классическая эстетика о художественности (Кант, Гумбольдт, Жан Поль Рихтер, Шеллинг, Гегель) Учебное пособие. / О.М.Гамидов. –Ваку: ПЦ. Анкор, –2000.–100 с

⁵¹ Шеллинг,Ф.В. Философия искусства /Ф.В.Шеллинг.Москва: Изд-во социально-экономической литературы, Мысль, –1966. – с.162.

social significance of the object. This reality, which has become history, retains its "traces" in tangible and intangible objects, and the social significance of these objects, which have lost their functional significance, becomes the main criterion of value. Evaluating historical and cultural monuments as a social phenomenon, V.I.Batov argues the social value of this phenomenon by the fact that it is one of the forms of sociogenetic reality, ie it has always had a social content⁵². Thus, the objects known as monuments serve as a model for the manifestation of achievements in the process of formation, development and evolution of mankind. Outstanding achievements of mankind in various forms (science, art, technology etc.) embody the most important points of development and evolution in itself and has social significance, is accepted by society and is passed down from generation to generation. V.L.Yegorov, who studies the phenomenon of "historical monument", presents it not only as a memory that protected monument, but also as a social category loaded with social content⁵³. This argument is the essence of the concept of "social memory" and "collective memory" put forward by the representatives of the theory of memory culture. Because, when historical and cultural objects begin to acquire the status of "monument" by society, well-known monument researcher A.N.Dyachkov as noted: "*they become to play role and to fulfil monument function*" in society⁵⁴. In this sense, approaching the monuments of history and culture and active phenomena that perform social functions in public life, P.V.Boyarsky, A.Dyachkov, A.Kulemzin, V.Bazardzhanov, A. Aryanov, L. Klebanov sees aspects of these functions as ideological, educational, cognitive (epistemological), communicative, utilitarian, compensatory, regulating in the transfer of social experience or historical heritage.

⁵²Памятниковедение: теория, методология, практика:// сб. науч. тр. / ред.-сост. П.В.Боярский—Москва: Научно-исследовательский институт культуры, —1988. —с.36.

⁵³ Егоров, В.Л.. Развитие и становление понятия «памятник истории» // История СССР.— Москва: —1988. № 1. —с. 100 - 106.

⁵⁴ Дьячков, А.Н. Памятники в контексте историко-культурной сферы / А.Н. Дьячков. —Москва—1990. —с.13.

Research on this aspect of the problem has revealed that the social value of historical and cultural monuments is multifaceted. The public-social value of a historical and cultural monument is determined by other value criteria - historical-memorial, artistic-aesthetic, scientific value. For example, the historical or artistic value of the monument makes it possible to use it in the educational process. This multifacetedness makes it necessary to condition the content of the social value of historical and cultural monuments with consumption, utilitarian, economic value criteria. An important aspect of the public-social value of monuments is the cost of consumption. As a result of the user aspect in the core of consumption, the usefulness and importance of the object emerges. Researcher Y.Y.Mazurova sees the possibility of preserving historical and cultural monuments as cultural treasures, not only through their discovery, state registration or restoration, but, most importantly, their use for the benefit of society, and she expresses: "monument remains empty when not in use" and explains the answer to the question in general, *"can the concept of "unused monument" be compared with the task of preserving national achievements and passing them on to future generations?"* by the fact that monuments become an active element of society⁵⁵. In particular, the consumer value of immovable monuments such as historical stations, reservoirs, canals, roads, bridges, which have not lost their original functional purpose, is that they are used for their intended purpose today. The results of research on this issue present museology as an indicator of consumer value. Researchers O.E.Mishakova, K.A.Mikhailova emphasize the importance of revitalization and revalorization in the social value of museumization⁵⁶. Revitalization ("revival"), revalorization (revaluation) is the revival of the

⁵⁵ Мазурова, Е.Ю. Некоторые аспекты использования наследия/ Е.Ю.Мазурова.–В кн: Рекреационная география.(учебно-методический комплекс). /авторы: А.С.Кусков, В.Л.Голубева, Т.Н.Одинцова – Москва: МПСИ Флинта, – 2009.–с.107.

⁵⁶ Мишакова, О.Е. Из истории развития музееведческих мысли о памятников архитектуры как объектах культурного наследия/ О.Е.Мишакова, К.А. Михалева // Austrian Journal Humanities and Social Sciences.–2014. №9-10, – с.27-31.

monument not only physically, but also in the consciousness of society. Involvement of intangible objects in this process is also important.

Museumization is a two-variant model: the first option is the use of historical and architectural monuments adapted for museum purposes, and the second option is the use of architectural ensembles and complexes, cultural landscapes, city-monuments, archeological sites, memorials and landmarks as reserves. In particular, the revitalization and revaluation of not only the tangible but also the intangible heritage (language, ethical norms, behavior, domestic culture, oral culture, music, etc.) of museums in the open air, which is based on the concept of museal space, resonates with the modern day in terms of consumption and utilitarian value. Recognition of Sheki and Lahij historical art centers in Azerbaijan as museum objects does not reduce their utilitarian activity. On the contrary, the activity of blacksmith workshops in Lahij on the basis of ancient technological traditions, the sale of various household products, in another form of a similar tradition - for example, in Sheki, the preparation and sale-revitalization of silkworms and sweets proves the activity of utilitarian value. The inclusion of historical technologies in the problems of protection of historical and cultural monuments is one of the main conditions for the revitalization of such traditions (pottery, coppersmithing, weaving, culinary culture, even sports games, etc.) and emphasizes their social significance. This feature also plays an important role in the activity of intangible objects in the process of museumization.

Chapter IV of the dissertation, entitled **"Museological aspects of expertise as a method of assessment"** expertise in the transformation of cultural heritage objects into historical and cultural monuments is studied as a method of assessment. The first sub-chapter, entitled **"Tasks of expertise in the assessment of historical and cultural monuments"** examines the role of expertise in revealing and evaluating the value criteria of monuments. Research in this subsection has shown that the process of valuing a historical and cultural monument consists of two hierarchical stages: the examination of the object at the level of cultural heritage value and

the transformation of the value of special significance into a "historical and cultural monument" status. In the Republic of Azerbaijan, as in all countries of the world, the recognition of an object as a cultural treasure is initially *"determined by the relevant executive authority through expertise"*⁵⁷. Examination of cultural values in Azerbaijan is carried out by expert commissions operating under the Azerbaijan National Carpet Museum, Azerbaijan Museum of Musical Culture, Azerbaijan National Museum of Art, National Library named after M.F.Akhundov, Republican archives. When the need for special protection of cultural value is proved after the results of the examination, it acquires the status of a "historical and cultural monument". Nominations for the inclusion of historical and cultural monuments of mankind importance in the UNESCO World Heritage List are also carried out at the level of international expertise.

The research conducted in this sub-chapter revealed the expediency of cultural expertise for the initial stage of the evaluation process. Researchers A.P.Sadokhin, A.B.Shukhobodsky., E.A.Rudakova emphasizes the importance of cultural expertise as a new type of expertise as a type of initial assessment of cultural values⁵⁸. As a result of the cultural examination carried out by the relevant executive bodies, the question of whether the object is a cultural heritage value, whether it is included in the State List of national cultural property, and its historical and cultural significance is proved. Confirmation of the object as a fact of cultural heritage as

⁵⁷ Azərbaycan Respublikasının "Mədəniyyət haqqında" Qanunu.21 dekabr, 2012.Bakı: – VII fəsil, maddə 30.5.<http://e-qanun.az/framework/25303>

⁵⁸ Садохин, А.П. Теоретико-методологические ресурсы культурологической экспертизы. Культурологический журнал, Электронное периодическое рецензируемое научное журнал. 2012. № 3 (9).

Шухободский, А. Б. Особенности государственной историко-культурной экспертизы и ее роль в формировании феномена «памятник истории и культуры» / А. Б.Шухободский.// Вестник Ленинградского государственного университета им.А.С.Пушкина. –2011. Вып.№4, т.2, –с.237-246.

Рудакова, Е.А. Что называют сегодня культурологической экспертизой? /Е.А. Рудакова, Л.В. Никифорова //Философия и культурология в современной экспертной деятельности (коллективная монография.) –СПб. Изд-во РГПУ им.А.И.Герцена. –2011.– 345 с.

a result of cultural examination, its inclusion in the State List - emphasizes the museological aspects of this type of examination. In order to include values in need of special protection in the State Register, other types of expertise are applied. Expertise (art criticism, technology, complex) carried out on a precise purpose has a purely professional function in the transformation of historical and cultural heritage into a monument. Attribution - is the initial stage of examination. In museology, attribution refers to a systematic approach to the study of the main properties of an object: morphology, technology, material, function, intangibles. Visual features - material, method of its preparation, size, shape and structure are considered important in the study of historical, artistic-aesthetic, scientific, memorial, social aspects of the object, as well as their value levels such as authenticity, originality, uniqueness. Due to this feature, attribution is considered in museum studies as a special type of scientific activity. The importance of attribution analysis in revealing museal value is immeasurable. Analysis of the obtained results is one of the directions of the newly formed museum interpretation in museology. Irrespective of whether the attribution and examination is organized within the museum (fund-procurement commission, expert commission) or outside the museum (forensic examination, customs examination, etc.), the museological aspects of this cultural event are the object of cultural heritage and the identification of the value potential that necessitates the protection of this object on the basis of a special regime. purposefully used the results of expertise and attribution in determining the cultural value, authenticity, uniqueness, originality of objects, created the scientific basis of modern art of attribution with the methods and techniques applied by them. Museum expertise, art criticism expertise refers to these scientific bases. For example, the "medical" method applied by J. Morelli in the attribution of the painting is one of the most effective ways to determine whether it is a real or a copy. This subchapter also reveals the role of expertise in cases of isolation from protection, removal from the status of historical and cultural monuments.

The second sub-chapter, entitled "**Museological aspects of the assessment of historical and cultural monuments**" examines the

monetary assessment of monuments. Historical and cultural monuments are assessed by expert appraisers in the following cases:

- From the category of real estate historical and cultural monuments, during processes such as implementation of architecture, urban planning, insurance, lease of natural objects, investment, restoration, repair and other preventive measures, taxation, involvement in commercial turnover;

- insurance of movable historical and cultural monuments for relocation for various purposes, approval of the lease agreement in connection with expositions and exhibitions;

- during the study of the damage caused to historical and cultural monuments during military intervention and wars and the payment of compensation;

- during infringement of copyright of music, cinema, theater and other intangible monuments their restoration.

The Resolution of the Cabinet of Ministers of the Republic of Azerbaijan No. 130 of August 12, 1999 “On Rules for Registration of Cultural Values in the State List of National Cultural Property and Protection List of Cultural Values in the Republic of Azerbaijan” expert assessment of all values, regardless of the form of ownership, is characterized as legal. This work is carried out by legal entities (relevant executive bodies, the Ministry of Culture, professional expert-appraisal organizations, institutes operating in the museum). If we pay attention to this composition, we can see that historical and cultural monuments play a basic role for the economic value, consumer value, utilitarian-economic value assessment act in the previous sub-chapter, which we devoted to the study of the problem of social value. As an economic process, historical and cultural monuments are valued by market, private, investment, reconstruction, and annulment. All these facts highlight the factor of necessity of assessment, which is the second form of assessment of monuments, and the museological contexts of this process. The fact that the current problem has become the subject of research in museum studies proves that its solution is possible in conjunction with economic and financial operations. The value of a historical and cultural monument is determined by the value aspects it contains.

Therefore, the phrase "assessment of the value of historical and cultural monuments" is logical in the context of both economics and museum studies. A common feature of the methods (A.I.Glagolev, Y.N.Chernyavskaya⁵⁹, on architectural monuments, M.T.Gilkman on history, urban planning monuments, Y.I.Markus, V.S.Bashkatov⁶⁰, TES method-standards of Canadian Tamoykins on monuments of different categories⁶¹, S.V.Valdaysev on intangible values, A.N.Kozirov's income, expenditure, combined approaches⁶²) studied in connection with the mechanism of assessment of the value potential of historical and cultural monuments is the predominance of the value potential of the object as the main criterion in the evaluation of objects. The higher the value indicator, the higher evaluation coefficient of the object. The value potential of a historical and cultural monument - historical, artistic-aesthetic,

⁵⁹ Глаголева, А.И. Экономический ценность памятников. В кн: Памятниковедение: теория, методология, практика: сб. науч. тр. Научно-исследовательский институт культуры. – Москва: – 1986. – с. 76–98.

Чернявская, Е.Н. Ценность и оценка памятников архитектуры. В кн: Памятники в контексте историко-культурной среды. – Москва: – 1990. – с. 41–59.

⁶⁰ Гликман, М.Т., Маркус, Я.И. Концепция и ключевые аспекты памятников истории, архитектуры и градостроительства (опыт Одесского региона) версия с сайта: <http://www.uto.com.ua/glikman.doc>

Башкатов, В.С. Морфологический анализ в оценке памятников культурного наследия. // Имущественные отношения в Российской Федерации – № 11 (98) 2009. с. 30–38, № 12 (99). с. 29–33.

Башкатов, В.С. Основы оценки стоимости недвижимости: учебно-методическое пособие. СПб: Изд-во Санкт-Петербургского государственного университета. – 2005. – 170 с.

⁶¹ Тамойкин, М.Ю., Тамойкин, И.Ю., Тамойкин, Д.М. Оценка культурных ценностей международный стандарт ТЭС- оценки предметов культурной ценности, антиквариата и коллекционирования по затратному подходу. Версия 2012 г. [Электронный документ] – <http://www.tamoikin.com/uploads/4/3/0/8/4308917/x-ias-2012-rus.pdf>

⁶² Валдайцев, С.В. Оценка интеллектуальной собственности / С.В. Валдайцев. Москва: Экономика, / – 2009. – 472 с., Козыров, А.Н. Оценка интеллектуальной собственности / А.Н. Козыров – Москва: Экспертное бюро, – 2006. – 280 с.

63. İsmayilov, F.İ. Azərbaycanın işğal olunmuş ərazisindəki tarix və mədəniyyət abidələrinin beynəlxalq standartlara uyğun qiymətləndirilməsi metodologiyası. / F.İ. İsmayilov. – Bakı: – Yazıçı, – 2014. – 120 s.

political-social (economic, consumer, scientific, memorial) value and at the same time the value levels such as uniqueness, originality, authenticity should be understood as the object of assessment. Although no official legislation document in this area was found in Azerbaijan during the study, however, the demand of the chairman of the Public Union for the Protection of Historical and Cultural Monuments in the Occupied Territories of Azerbaijan, Faig Ismayilov, to raise the demand for an assessment of the damage to historical and cultural monuments in the occupied territories of Karabakh, and the scientific and practical efforts in this direction are noteworthy⁶³. Lack of objective assessment of the value of historical and cultural monuments, as a result, is accompanied by improper organization of their protection. Thus, the level of protection and preservation mechanism is directly proportional to the value and price level of the historical and cultural monument! Monuments that are more valuable in price require a special protection regime. Therefore, everyone, from professionals to ordinary technicians involved in the protection and restoration of historical and cultural monuments, should have information about their value.

The following suggestions are made in the Result part of the dissertation:

- In order to eliminate terminological confusion, to achieve the correct application of each of the concepts of "cultural value", "cultural heritage", "historical and cultural monument" in both international and national strategic documents; "Cultural heritage" means a collective, while "historical and cultural monument" means a unit of protection.

- Based on the content of the proposed new definition of a historical and cultural monument in the present study, to consider scientifically expedient the recognition of intangible heritage objects in the same status;

- In particular, textbooks, manuals, methodical recommendations on teaching museology in the country, based on the concept of "museal space" give a wide space to the explanation

and application of the concept of "museal", the existence of museum importance objects not only in museums but also outside museums, will give a clear idea of the new model of historical and cultural monument;

- It is important to study the museal structure (museal value, museal manifestation, museal level) of values of different types and types separately and involve them in research;

- To strengthen the interest of Azerbaijani researchers in the study of different types of national cultural heritage in the context of museology;

- To achieve the establishment of the Center for Monumental Studies at the National Academy of Sciences of the Republic for the purpose of promotion and application of monumental knowledge;

- To achieve the establishment of the National Society for the Protection of Historical and Cultural Monuments;

- By taking account that the historical and cultural monument is a phenomenon subject to special protection regime, replacing of the word "protection" by "guarding" in the title of the Law of the Republic of Azerbaijan "On protection of historical and cultural monuments", as well as in Articles 3, 5, 9, 12, 13, 18, 28, 30, 32;

- To draw the attention of legal researchers to the study of legal aspects of the protection of historical and cultural monuments of Azerbaijan;

- "Due to the specificity of the phenomenon of "monument" to achieve the application of "museum monument" as a special category of protection in museum legislation;

- To achieve the compilation of classifications of historical and cultural monuments by different types of art by museologists and their study of each type in the context of museology

- To achieve the study of the problem of assessment of historical and cultural monuments by Azerbaijani researchers and to highlight the aspects of museum studies in this process;

- Taking into account the age chronology of 40-50 years in determining historical and cultural monuments;

- Strengthening the involvement of art historians and museum researchers in the study of the problems of the originality, uniqueness, originality of monuments;

- Establishment of cultural expertise (historical and cultural expertise) within a special state body, private institutions engaged in the examination of historical and cultural monuments, or within the bodies of judicial and customs examination.

The main content of the dissertation is reflected in the author's below scientific works:

1. Muzey və ekspozisiya. Muzeysünaslıq. Dərslik, XI fəsil, Mars-Print. Bakı, 2002. səh. 267-271.

2. Muzeydənkənar tarix və mədəniyyət abidələrinin mühafizəsi və istismarı. Muzeysünaslıq. Dərslik, XIV fəsil, Mars-Print. Bakı, 2002. səh. 361-377.

3. Azərbaycanda tarix və mədəniyyət abidələri, onların mühafizəsi. Metodiki vəsait. Mars-Print, Bakı. 2002. 110 səh.

4. Mədəniyyətin integrasiyasında muzeylərin rolu. ADMİU Elmi məqalələr toplusu Bakı. 2004. V burax. səh. 64-66.

5. Muzeydənkənar tarix və mədəniyyət abidələrinin mühafizəsi və istismarı. Fənn proqramı. 2005. səh.197-216.

6. Tarixi-mədəni irsin öyrənilməsində abidəsünaslığın elmi fənn kimi formalaşma zərurəti. ŞÖBMA, Bakı. 2008. № 2. səh.188-192

7. Muzey ekspozisiyası. Dərs vəsaiti. Mars-Print, Bakı. 2009. 228 səh.

8. Abidələr-informasiya mənbəyi kimi. ŞÖBMA, Bakı. 2009. № 3. səh. 176-181.

9. Abidələr- mədəni irsin əsas komponenti kimi. “Muzeylər və mədəni irs” Milli Azərbaycan Tarixi Muzeyinin 90 illiyinə həsr olunmuş beynəlxalq konfransın materialları, Bakı. 2010. səh. 212-215.

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