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**THE INFLUENCE OF THE NATIONAL MENTALITY  
ON THE MONUMENTAL WORKS OF SARGIS BAGHDASARYAN**

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**THE INFLUENCE OF THE NATIONAL MENTALITY ON THE  
MONUMENTAL WORKS OF SARGIS BAGHDASARYAN**

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**Abstract**

Monumental art can have various manifestations. The sculptor's creative work is meant to give people an additional spiritual charge. Therefore, the responsibility of the artist towards the people is great, which expects from the artist emotional intensity, communication of high spiritual values. The high ideological and artistic qualities and the individual mastery of the sculptor are the main criteria for the creation of lasting creative values. In the article, it is justified that Sargis Baghdasaryan was able to successfully put the profile of the national mentality formed during the centuries-long struggle for existence of the Armenian people into the basis of his monumental sculptures and obtain works that do not lose their modernity going into the future.

**Keywords:** sculpture, monumental art, national mentality, society, worldview

**Introduction**

In the second half of the 20th century, the processes leading to globalization in the world, in terms of ensuring scientific and technical progress, although it provided noticeable results, nevertheless led to the integration of different peoples. This process can have particularly dangerous consequences for small nations, and the question arose in the direction of developing a way to preserve the national identity of the Armenian people, its culture and way of thinking. The mindset of the people is one of the main factors affecting the course of historical processes and reforms, which is especially important for the Armenian society. This issue was of particular importance for the Armenians living in the autonomous region of Nagorno Karabakh, which was part of Azerbaijan.

To solve this problem, it was necessary to assess the features of spiritual values that existed among Armenians living in the absence of political freedom, to find out how they affect people's social and individual life. In order to influence the formation of mentality, it was necessary to transfer from generation to generation and to consolidate the historically established, spiritual, ideological and cultural values of the Armenian people, to enrich them with universal values that fit into the moral perception.

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The understanding of thinking gives the Armenian people the opportunity to understand their own essence, to learn their history and culture. The perception of thinking with all the richness of its manifestation is based on a broad basis of integration of many types of knowledge, and the sociological analysis of this phenomenon provides an opportunity to predict the behavior of the people and its individual representatives in different situations. Communicating the values of world culture is a necessary prerequisite for developing and developing one's own art directions, while imposing them to lead to serious consequences. In particular, they can affect an individual at a subconscious level, causing a change in worldview and behavior, disrupting the manifestations of national spiritual characteristics.

Art acts as a way for a person to understand and appreciate the world in which they live. In this area, a person's ideas about the world are most comprehensively reflected, which he perceives through his inherent systemic network of worldviews. Art provides a comprehensive understanding of a person's spiritual values. Consequently, art as a subsystem of culture occupies a key position in it, being its center, which captures the cumulative impact on all aspects of a person's life. Art creates artistic models of the relationship between the world and man, forms for the individual an image of a worldview that can preserve in cultural memory the way of life of a person at different stages of the development of civilization.

He forms and aesthetically develops the socio-cultural values that are transferred to the level of personal meanings of the individual, shapes his value orientations and encourages him to choose an ideal or develop it [2, 3].

The ideals that manifest themselves in solving practical problems, while at the same time regulating these processes, play the role of purposeful motivation in the activity of the individual.

### **Conflict Setting**

The subject of the study is the way of thinking of the Armenian people, the characteristics of the influence of art on the formation of the Armenian worldview. Considering art as a tool for the formation of the mentality of the Armenian man, the task was to analyze the technologies used in the monumental works of the sculptor Sargis Baghdasaryan, with the help of which the content structure of the mentality of the Armenians living in Armenia and the Nagorno Karabakh Autonomous Region during the Soviet period was refined, laying the basis for the conservation of national values and public behavior within the expected geopolitical processes.

### **Research Results**

The ideological possibilities of monumental sculpture are related to the visualization of images used by state propaganda. In propaganda, images are more effective than logical arguments. This is explained by the peculiarity of the individual's visual thinking. The monumental sculpture is perfect in this respect: it is both visual and pictorial [7].

In expansion to picking up proficient instruction, the sculptor learns life lessons, developing up to be a creative person. There can be no high-quality art without inventiveness; subsequently, a conveyor of the Creator's tall culture can help within the advancement of tremendous masterpieces. Standard thinking can diminish the impact of a monument that has

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been within the works for a long time and cannot be expelled from an exhibition, such as a painting.

The study of mind originated in the twentieth century at the “Annals” Research Center, where the focus was not on leader actions or event descriptions, but on identifying all social links that have existed for as long as feasible. Proponents of this tendency investigate the mass perception of people within a certain age, the evolution of value systems across time, and the issue of historical memory [1].

Monumental sculpture is a type of fine art whose works, as a rule, are dedicated to significant historical events or erected in honor of great people. The characteristic features of monumental sculpture are large size (as a rule), unity of content, harmony with the architectural and spatial environment. A monumental sculpture can be a monument, a memorial, a statue, a bust or a rather large relief. Such works are usually created to be placed in a specific location to complement the architectural appearance of a building, plaza, square, street, etc. Monumental sculptures are integrated with the surrounding environment.

In this sense, Sargis Baghdasaryan departed from the generally accepted approach and created the ideological work of the monumental sculpture "We Are Our Mountains" (1967) in the belief that ordinary people create history (Fig. 1).



**Fig. 1 Sargis Baghdasaryan's work "We Are Our Mountains"**

We are placing ordinary people at the epicenter. It should also be noted that monumental sculpture has always been ideologically linked to dominant political forces [8].

Therefore, the installation of a monumental sculpture "We are our mountains" on the territory of the NKAO, part of the Soviet Azerbaijan, can be seen as an unusual phenomenon and even an achievement for the Armenian people.

In this sense, if we compare the sculpture “We are our mountains” with the monumental work “Worker and a collective peasant” (Bela Mukhina) depicting the common

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people making history” (1937), we can see that there is an obvious ideological difference (Fig.2).



**Fig. 2 Vera Mukhina's work "Worker and a collective peasant"**

Vera Mukhina's work "Worker and a collective peasant" was so powerful, swift and possessed of extraordinary unity that it raised the monumental art of the world to unprecedented heights, and she herself experienced true creative inspiration, like the ancient "Icarus" and the joy of conquering heaven [10]. The sculptor, who depicted a young man and a girl with a hammer and sickle in their hands, was thought to personify the owners of the Soviet land - the working class and peasants. Until Mukhina, no one had ever achieved such versatility in monumental and decorative sculpture in the first half of the 20th century. Despite its monumentality, this composition is "light", actively penetrating the surrounding space and creating a unique aura around itself. In contrast to the work "Worker and a collective peasant" in which the talented Vera Mukhina disseminated the undeniable power of the Soviet state through the image of the working class and the simple peasantry, which underlies the ideological foundations of socialism. The monument reflects two people from Artsakh, an elderly husband and wife, who, with their appearance and features, symbolize not only the longevity of the people of Artsakh known all over the world, but also the longevity and eternity of Karabakh itself.

The hill on which the sculpture is placed without a pedestal is nothing more than a mountain that these two Artsakh citizens "grew up". They are also mountains, unshakable mountains of Artsakh, because their history stretches back more than a millennium. The human nature, which the sculptor conveyed in the views of these two Artsakh citizens, is also

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simple and simple, as simple as everything genius is. There is calmness, wisdom and an unbreakable will to live in their own land. Broadly speaking, it is a look back at our own history, which spans centuries and is filled with struggles for the homeland and indigenous peoples [5]. According to Eleonora Nersisyan, the tufa work "We are our mountains" is a static, pyramid-like image of an ancestor with national features, a monolithic, unshakable figure of grandparents. Perhaps, it is the only monumental static work, conceived just like that and not in motion, which suggests not only that the couple is native and long-lived, but also that the rock-shaped people standing back-to-back like a mountain, symbolizing the permanence of the people, cannot be moved, as it is impossible to dislodge the mountain and the rock.

The complex monument "We are our mountains" became world famous. "Pravda" newspaper wrote that it is "the first monument in the world built in honor of longevity", because Artsakh is also considered the epicenter of the longevity of the planet Earth. Sargis Baghdasaryan answered the question "Do these figures have no legs?" "They exist, and they have put down deep roots in their land" [6].

Vera Mukhina is one of the few female sculptors in the history of monumental art who possessed an ideal sense of harmony, polished craftsmanship and a refined sense of space. Mukhina's talent is versatile. She mastered almost all genres of plastic art, from the monumental sculpture "The Worker and the Mistress" to miniature decorative statues and sculptural groups, sketches for theatrical productions, and art glass [10]. And can't the same be said about Sargis Baghdasaryan's sculptures? The problem of familiarizing the population with cultural values comes down to providing appropriate contact, if of course the individual is interested in the content of the work of art and has the ability to perceive it. To solve the problem of optimizing contacts of the cultural population, it is often necessary to apply a system of differentiated services, taking into account the diversity of interests of different groups of the population, as well as the level of their artistic training. In this respect, sculpture, in contrast to painting, has an obvious advantage, because they are usually placed in open spaces suitable for vision. Nature itself tells the sculptor what to do. opening our eyes in a mountainous, rocky country, we see faces, images, talking, sounding stones looking at us from the stones, mountains and rocks, we are enchanted by the natural creation, surrender to its magic and express our inner world through the material riches given by nature: stone, clay, copper, bronze, wakes up the emotions and ideas sleeping in the soul and mind. The sculptures of Sargis Baghdasaryan are not only images that attract the viewer: they are in movement, action, flight and running, with a deep revelation of character, biography, event.

The works of the sculptor are not only accurate, but also symbolic. Every work of Sargis Baghdasaryan bears the stamp of his handwriting, at the same time being distinguished in its type, expression, form and template, a template that has no boundary lines, is airy, as a madman escaping from a mad world "Loretsi Sakon" (bronze, decorative sculpture, Tumanian literary hero ), the historical figure of "David Beck" releasing the reins of the fiery steed (rough copper), the decorative sculpture of "Meghedi" (aluminum, granite), the great poet and thinker Isahakyan, thoughtful on the paths of life, holding an inseparable cane on his back and walking without his help. the monument (bronze) in Yerevan. as if the master is one of those walking in the park who went for an ordinary walk... The statue of Hunan Avetisyan installed

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in the city of Kapan is also in motion. the warrior goes with wide steps, unhesitatingly towards heroism... Sargis Baghdasaryan's sculpture "The Thinker" is placed in Carrara, Italy, where the sculptor's works have been exhibited and gained recognition, and the sandstone monument dedicated to the friendship of peoples is in Sopron (Hungary). The works of the famous Armenian sculptor are stored in the Tretyakov Gallery, the Museums of the Art of the Peoples of the East (Moscow), Lithuania, Tajikistan, and the National Gallery of Armenia. It is not surprising that the Armenian people have great masters of creation, it is surprising, no, it is astonishing and infuriating that such barbarians called Armenians raise their hands on national values, like the "Loretsi" statue placed in Tumanyan's park. They tried to steal the "Sakon" compositional sculpture several times, and then they smashed, broke the fingers and the harp of the harpist girl of the "Melody" sculpture, barbarism, which, unfortunately, is not a unique and random phenomenon in Armenia [6].

Meanwhile, monumental sculptures, as a rule, are dismantled or destroyed during global political changes, wars or revolutions. The "repression" of the monument is a ritual necessary for the visual and visual thinking of the masses, aimed at the overthrow of the heroes of the "unjust regime" [7]. Many similar cases took place in Artsakh after the 44-day war, when many sculptures were destroyed, particularly the statues of Vazgen Sargsyan and Hovhannes Tevosyan in Shushi. Similar manifestations of vandalism are found in many episodes of world history. In particular, the busts of the founders of the German Empire, Emperor Wilhelm I and Chancellor Otto von Bismarck, were also dismantled in Russia at one time [9]. Among Egyptian radical Islamists, calls are currently being made to destroy the pyramids as monuments to paganism [7].

Since the problems of culture are interconnected with the problems of national mentality, it is necessary to reveal the relationship between the concepts of "culture" and "mindset" for the Armenian person. From a sociological point of view, culture is a regulator of human behavior, a system of norms and values that regulates the behavior of a given human community. It is customary to distinguish two aspects of culture: semantic and functional.

In particular, the following features are specific to culture [2, 4].

1. Culture is a process of active human activity aimed at world perception and transformation. The reflection of the world in people's feelings, perceptions, ideas, in their individual and social consciousness constitutes the epistemological aspect of culture.
2. Culture is a set of material and spiritual values.
3. Culture is an important factor in the development of human personality and creative abilities (humanistic aspect of culture). Culture ensures the regulation of social relations of society and people's daily life (normative aspect of culture).

Art in the system of social relations, at the level of interaction between ideology, science, morality, politics, religion, gives an opportunity to reveal the features of the formation of the consciousness of an individual and different social groups and the ways of their possible change.

In the light of the systemic approach, art with its diversity of types and genres appears as a complex system of interconnected subsystems that are in dialectical interaction, including with different social systems.

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A work of art is created within a genre. It is formed by the influence of the art school, the existence of which in turn is determined by the type of art. As levels of art function, it is customary to distinguish: 1. universal art, 2. national art, 4. individual art, other [2].

Sargis Baghdasaryan's art is markedly national, where the process of shaping the style by the sculptor goes from content to form with the preservation of the mentality of the Armenian people, when the content of the national character acquires materiality, which bears the emotional stamp of folk psychology. Sargis Baghdasaryan, bearing in himself the ethnic characteristics of the collective consciousness of the Armenian people, left a lasting mark on the cultural heritage of future generations with his monumental sculptures. Subjected to emotional and figurative transformation, the sculptor's works have provided the aesthetic and folklore traditions of the Armenian people, which in turn influence the consolidation of the ethnic characteristics of the social psychology of the society and stimulate the formation of nationalistic psychological reactions.

Difficulties in managing the processes of interaction of the population with cultural values are due to the peculiarities of the perception of works of art, the educational background of the individual, his competence in this type of art, as well as the qualitative characteristics of the cultural value. Thus, art is a real non-violent means of forming the national mentality and improving the inner world of people. Therefore, the use of art as a tool for shaping the spirituality characteristic of the national culture and the way of thinking of an individual is the most effective [2]. An individual who engages with art has a broader emotional capacity. Therefore, the influence of art on such an individual in order to form a way of thinking can be more effective.

### **Conclusion**

Culture is a process of active human activity aimed at perceiving and changing the world. Questions of purposeful formation and transformation of individual mentality are the subject of continuous research. For the formation of the mental characteristics of the individual, effective methods and means of intervention should be sought, with the observance of moral standards and the unconditional supremacy of the rights of the individual over his own way of thinking. It is important to focus on the background characteristics of the environment in which the given society is located. Thus, it is possible not only to get arguments that point to the fundamental possibility of actively influencing the way of thinking, but also to reveal effective mechanisms of influence. Sargis Baghdasaryan was able to successfully put the description of the national mentality formed during the centuries-long struggle for existence of the Armenian people into the basis of his monumental sculptures and obtain works that do not lose their modernity going into the future.

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**ԱԶԳԱՅԻՆ ՄԵՆԹԱԼԻՏԵՏԻ ԱԶԴԵՑՈՒԹՅՈՒՆԸ ՍԱՐԳԻՍ ԲԱԴԴԱՍԱՐՅԱՆԻ  
 ՄՈՆՈՒՄԵՆՏԱԼ ԱՏԵՂԾԱԳՈՐԾՈՒԹՅՈՒՆՆԵՐԻ ՎՐԱ**

**Ա.Ա. Օհանյան**

*Շուշիի տեխնոլոգիական համալսարան*

Մոնումենտալ արվեստը ամենատարբեր դրսևորումներ կարող է ունենալ: Քանդակագործի ստեղծագործական աշխատանքը կոչված է լրացուցիչ հոգևոր լիցք հաղորդելու մարդկանց: Ուստի մեծ է արվեստագետի պատասխանատվությունը ժողովրդի հանդեպ, որը արվեստագետից ակնկալում է հուզական ինտենսիվություն, բարձր հոգևոր արժեքների հաղորդում: Գաղափարական և գեղարվեստական բարձր որակները ու քանդակագործի անհատական վարպետությունը մնայուն ստեղծագործական արժեքների կերտման հիմնական չափանիշն են: Հոդվածում հիմնավորված է, որ Սարգիս Բադդասարյանը հայ ժողովրդի բազմադարյան գոյապայքարի ընթացքում ձևավորված ազգային մենթալիտետի նկարագիրը հաջողությամբ կարողացել է դնել իր մոնումենտալ քանդակների հիմքում և ստանալ դեպի ապագա գնացող արդիականությունը չկորցնող ստեղծագործություններ:

**Բանալի բաներ.** քանդակ, մոնումենտալ արվեստ, ազգային մենթալիտետ, հասարակություն, աշխարհայացք:

**НАЦИОНАЛЬНЫЙ МЕНТАЛИТЕТ  
 В МОНУМЕНТАЛЬНЫХ ПРОИЗВЕДЕНИЯХ САРКИСА БАГДАСАРЯНА**

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Творческая работа скульптора призвана дать людям дополнительный патетический заряд, поэтому велика его ответственность перед народом, который ожидает от его произведений эмоционального накала, выражения выдающихся

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духовных достижений. Высокие идеологические устои и художественный вкус, а также индивидуальное мастерство скульптора являются основным критерием создания непреходящих творческих ценностей. Саркису Багдасаряну удалось успешно отразить в своих монументальных скульптурах национальный менталитет, сформировавшийся в ходе многовековой борьбы за выживание армянского народа, воплотить его мощь и дух. Они не теряют своей актуальности и уверенно устремлены в будущее.

**Ключевые слова:** скульптура, монументальное искусство, национальный менталитет, общество, мировоззрение.

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