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THE FIGURE OF PARUYR SEVAK IN THE WORKS OF SARGIS MURADYAN

Abstract

Paruyr Sevak's figure as a symbol of the Armenian intellectual – perpetually engaged in the quest for truth–has been repeatedly reflected in the works of Sargis Muradyan (1927–2007), People's Artist of the Republic of Armenia. An examination of the series of portraits that Muradyan dedicated to Sevak over the years, along with the thematic compositions and frescoes, reveals their artistic role and significance within the broader development of Armenian national fine arts in the 1960s and 80s. During that period, a novel vision, characterized by psychological depth and a symbolic, multilayered nature, was being formed, according to which Sevak's portraits were consistent with contemporary artists' interpretations of the intellectual's figure. We've drawn parallels among the portraits by Hovhannes Zardaryan, Eduard Isabekyan, Ara Bekaryan, which –

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similar to Muradyan's work - reflect inner tension, spiritual quest, and national consciousness.

Keywords: *Sargis Muradyan, Paruyr Sevak, Armenian fine arts, portrait, fresco, drawing, sketch.*

Introduction

Paruyr Sevak (1924–1971) is one of the most prominent representatives of Armenian contemporary literature. His works encompass the ideology of sublime national self-consciousness and historical memory that align with modern reality. His poetic legacy is not only literary but also a socio-cultural phenomenon. It has had a significant impact on the actualization of self-consciousness across different generations. Sevak's figure in the Armenian reality is that of an intellectual with integrity, an insightful poet, and a symbol of national voice, which has been reflected in the fine arts, particularly in Sargis Muradyan's works. In Muradyan's art, Sevak is represented as a contemplative, introspective, at times suffering but always unflinching and resolute character. The research aims to analyze the interpretations of Paruyr Sevak's figure in Sargis Muradyan's works, revealing their artistic specifics.

Methodology

The research was conducted using both theoretical and practical methods. The painter's works dedicated to Paruyr Sevak—including oil paintings, frescoes, and sketches preserved at the Paruyr Sevak House Museum, at the Jermuk branch of the Armenian National Gallery, at the funds of the Moscow Fine Arts Academy, as well as in family and private collections—were examined in the course of this study. The analysis of literature in art history, literary criticism, and culturology has enriched the research. Descriptive, analytical, and comparative methods were employed to shed light on the reflection of Sevak's figure in Muradyan's works, revealing their ideological and aesthetic foundations.

Discussion/Analysis

Beginning in the 1950s, Sargis Muradyan devoted himself to painting portraits of his contemporaries. The artist was always drawn to creative people, i.e., writers, composers, actors, and artists, with many of whom he cooperated, forging honest friendships and creative rapport. One such exceptional friend was

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Paruyr Sevak.¹ In Sevak, Muradyan perceived the conscience of the era and the echo of the people's suffering; for his part, Sevak recognized in Muradyan's works the artistic counterpart to his own poetic vision. "Sevak's poetry resonates with Muradyan's artistic vision in many respects. The poet and the artist were united by shared ideas and a common worldview, and their intellectual affinity developed into a strong friendship."² Muradyan, with touching sincerity, depicted this bond in the article "In Memory of My Friend," expressing the depth of this exceptional closeness that had developed over the years. "It has been a year since Paruyr passed away. It is both unbelievable and heartbreaking that a year has passed since we last saw him. It's terrible for those who were close to the poet. Many were fortunate to be close to him, yet only a few shared a particularly special bond. With them, he shared his daily bread, his thoughts, and the essence of his being. I was both fortunate and unfortunate to belong to that small circle. I was fortunate to be with him for more than 20 years, sharing joy and sorrow, and listening to his wisdom. I was unfortunate because his close confidants feel they have been orphaned".³

In Muradyan's heartfelt speech, one perceives his deep affection for his friend, the pride he took in having stood beside Paruyr, and the shared experience of profound human and creative moments.

At various stages of his creative development, Muradyan produced his renowned series of portraits of Sevak. In these works, the artist succeeded in uniting spiritual tension, the sublimity of the poetic word, and the collective radiance of national memory, thereby shaping a monumental image of Sevak that remains, to this day, one of the most sensitive and sincere expressions of Armenian fine arts.

The genesis of Sevak's poetic word, with its mysterious unfolding, was of special interest to the painter. It was through this almost invisible process that Muradyan portrayed Paruyr Sevak in his 1964 and 1996 portraits. In the first portrait (1964, oil on canvas, 100×80 cm, Armenian National Gallery, Jermuk Branch; see Fig. 1), where Muradyan rejects external pathos, the poet is depicted seated on the floor of his home, his legs crossed, with open books and notebooks before him. This simple, unassuming posture symbolizes the poet's spiritual

¹ Hetq.am

² **Urazova** 1970.

³ **Muradyan** 1972.

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concentration and the unfolding of his creative thought. The poet's bluish sport jacket, combining greyish and greenish tones, creates a cool, restrained atmosphere marked with mental tension. Sevak is portrayed in deep silence, his head tilted, and his gaze focused. The serious expression on his face and the sharp line of his brows attest to a contemplative mind and the tension of inner thought and spirit. The burning cigarette held between his fingers appears to symbolize creative urgency and the nervous drive that often accompanied his work. "When he was working, he became so self-absorbed that this cordial and open person turned impenetrable. He would neither eat nor drink for days on end, his only inseparable companion being his cigarettes."⁴ The composition of the painting is defined by balance and harmony. Light falls from above, softly lighting the poet's face and hands and bringing out the severity yet serenity of his features. The clay vessels and pomegranate in the background symbolize soil, memory, life, blood, and fertility. In this way, Muradyan brings together the individual and national ideologies, encapsulating the force of collective memory within the poet's silence. The choice of colors and the harmonious interaction of blue, grey, and soft green create an atmosphere of intellectual silence and inner concentration. Muradyan's later portrait of Paruyr Sevak (1996, oil on canvas 100×80 cm, Armenian National Gallery, Jermuk Branch; see Fig. 2) itself attests to the painter's mature thinking. Here, Muradyan does not strive for external representation; instead, he concentrates on the genesis of thought and the inner state of creative inspiration. If in the 1964 portrait the poet is depicted as a perceptive intellectual in an atmosphere of silence and concentration, then in this later portrait Sevak becomes a figure of spiritual struggle, a symbol emanating from inner creative energy. The poet is depicted seated in the corner, his legs crossed, his thoughts recorded by tense gestures. We witness a state of inner self-absorption and spiritual concentration, conveyed not through a dark, heavy atmosphere but through a warm luminosity marked by inner silence. The bright orange in the background plays a significant role in the composition's structure; through it, an emotional tension is generated, highlighting the poet's inner energy and creative drive. This color stands in stark contrast to the cold blue of the poet's clothing, creating a psychological opposition: coldness as an expression of lucidity of thought, and warmth as a source of inspiration.

⁴ Muradyan 1972.

Muradyan focuses on the poet's creative essence, highlighting the genesis of the poem, which arises from the depths of silence and sensation. His posture, with legs hanging loosely and movements seemingly spontaneous and free, underscores an inner balance and harmony between body and mind. Also noteworthy is the close compositional format and the framing angle that encloses the image. It appears to define the poet's inner world as a self-contained domain in which silence becomes a dimension of thought. Moreover, the saturation of the principal hue contributes to the image's plastic integrity. Sevak's face is dimly illuminated, his features conveying the intensity of thought. The depiction of creative concentration as a spiritual process is the painting's conceptual core. In this psychologically charged portrait, Sevak's figure transcends the boundaries of reality, entering a symbolic and ideological domain. By skillfully employing color, light, and form, Muradyan succeeds in expressing the inner tension from which speech emerges; he renders the silences that give birth to thought. Here, Muradyan achieves artistic laconism, presenting the creation of thought as a spiritual mode of action.

In *"Paruyr Sevak in Chanakhchi"* (1965, oil on canvas, 65×80 cm, family collection; see Fig. 3), Sevak is depicted in an open field under the sun, imbued with the breath of nature. His bowed head, downcast gaze, and tense facial expression attest to inner reflection and spiritual concentration. Sevak's figure blends into the sunburnt hills of Vayots Dzor, becoming an integral part of the landscape.

In Armenian fine arts, portraits of writers and intellectuals have often been depicted against a landscape background. In the works of Martiros Saryan, Eduard Isabekyan, and Ara Bekaryan depicting Armenian intellectuals, nature functions as a spiritual and cultural setting. This approach shaped an artistic tradition in which the portrayed figure transcended the limits of the image, becoming a symbol of collective memory.

Sargis Muradyan continued this tradition; however, his style is distinguished by a more psychological and symbolic interpretation: "Whereas for other artists the human figure and nature form a harmonious unity, for Muradyan this relationship develops into an ideological symbolism. The human being embodies the memory of the earth, while nature becomes his spiritual voice. Artistic generalization is the core of Muradyan's art. In this and other works, the landscape participates actively in the construction of the thematic image,

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transforming the portrait into a monumental painting characterized by complex compositional solutions.”⁵

The color tonality of the painting is grounded in a warm, sunlit palette, defined by a harmonious combination of yellowish, golden, and earthy hues. The landscape abounds in subtle gradations of shade, producing a sense of tonal harmony. The warm landscape contrasts with the figure’s bluish attire, creating not only a tonal but also a psychological opposition. The external world is radiant and open, whereas the figure’s inner world remains restrained, taciturn, and deeply contemplative.

In the background of the portrait, within the depth of the landscape, we can also see the figures of Sevak’s parents. The painter renders their presence as a powerful symbol of the poet’s inseparable bond with the roots of his ancestral soil.⁶ This work still retains the simplicity of its drawing and the openness of its composition, where the figure and the surrounding environment engage in a dialogue. Through his inner silence, Sevak becomes the voice of nature, while nature, in turn, resonates as the reverberation of the poet’s deepest thoughts.

In the poet’s 1974 portrait (oil on canvas, 65×82 cm, Armenian National Gallery, Jermuk Branch, fig. 4), Muradyan employs a similar compositional solution while significantly transforming the figure’s inner nuances. Here, the poet is portrayed not merely as an individual preoccupied but as an intellectual who embodies the convergence of personal and universal drama. The portrait’s setting is an interior space before a window, where the illumination acquires a spiritual resonance. The poet is depicted at the threshold of light and shadow, embodying contemplation and spiritual stillness. Muradyan deliberately rejects external action, directing his attention instead toward the expression of inner tension and introspective self-contemplation. Sevak leans his hands against the window edge, as if seeking support, while his averted gaze conveys a sense of intellectual isolation and solitude. According to art critic Ararat Aghasyan, this portrait acts as an autonomous canvas within Muradyan’s oeuvre, distinguished by its expressive hues.⁷ Here, the shades of the face are more pronounced, and the chromatic tonality more intensified: deep blues intertwine with the warm pinks of the skin, generating an intensified emotional contrast.

⁵ Ghazaryan 1981.

⁶ Urazova 1970.

⁷ Aghasyan 2009.

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The canvas resonates with the chromatic – and at times imagistic – systems characteristic of the works of Hovhannes Zardaryan and Minas Avetisyan, while preserving the simplicity of the object in the drawing.⁸

In this work, Sevak's figure embodies both the historical experience of the people and their inner emotional world. The light entering through the window no longer serves merely as an external source of illumination; rather, it is a symbolic, spiritual essence that signifies memory, justice, and the eternity of the soul. Despite their external similarities, these two portraits ideologically represent two distinct stages in the evolution of Sevak's figure. In the first one, the human being in nature, in the second one, the human in the world of light and contemplation. In the 1965 painting, Sevak merges with the living breath of his native land; in the 1974 work, he transcends everyday reality, ascending into a symbol of eternity. The artistic and psychological trajectory between the two works attests to the fact that, for Muradyan, Sevak embodies contemplation, intellectual depth, and the national spirit – an image that evolves over time yet stays true to its essence. Sargis Muradyan, in portraying Sevak's creative image, frequently adopts a compositional format characterized by a seated, closely framed, and contemplative posture. The poet is depicted seated cross-legged amid books and notebooks, wholly immersed in the flow of his thoughts. This posture is far from incidental; it reflects the poet's inner tension, spiritual concentration, and his almost mystical attitude towards work. These works, created with the painter's admiration and heartfelt sympathy, recall Muradyan's own lines dedicated to Sevak: "He was sitting on the ancient ottoman with his legs crossed or leaning against the cushion, his small body seeming to shrink even further. Only his prominent head stood out, crowned with its fine mane of hair; his shoulders appeared to bend beneath an invisible burden. Each time I saw him working in this manner, I was reminded of his lines – one would carry the world upon his shoulders."⁹ Art critic Lilit Sargsyan, discussing Sargis Muradyan's work *Restless Night*, emphasizes that "the looming anxiety¹⁰ of the 1980s is powerfully conveyed in P. Sevak's posthumous

⁸ Aghasyan 2009.

⁹ Muradyan 1972.

¹⁰ The "anxiety" referred to a series of major historical and social processes: the nascent Karabakh movement, which had begun to emerge in the internal political arena prior to 1988 and filled public consciousness with both uncertainty and heightened expectation; as well as the ongoing political and economic crises of the USSR, framed within the context of pere-

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portrait, whose title – *Restless Night* – speaks for itself.” In the darkness of the night, the poet ascends like a ghostly figure, rising from the curved line of the horizon as though emerging from the earth itself. Distressed and shrunken, his head turned away, the poet gazes downward as if looking upon the earth. Was it the anxiety of the 1980s that summoned this memory of Paruyr to the painter’s mind?”¹¹ Here, Sevak’s image surpasses the boundaries of the individual intellectual, evolving into a universal symbol of spiritual suffering and the enlightenment of thought. While earlier portraits depict the poet as a contemplative figure immersed in his inner world, here Muradyan captures him in the silent solitude of the night – a space where creative thought becomes a liminal struggle between life and death. The poet sits absorbed in intense contemplation, burdened by a spiritual heftiness. His posture is closed: head resting on his hands, body turned inward. The plasticity of that movement expresses spiritual oppression and a drama of inner struggle. The entire work is structured around the dramatic tension between light and darkness. The dark blue of the night sky, with its coldness and infinite expanse, underscores the loneliness of man within the universe. The moon, as a symbol of supreme light, is distant and inaccessible; yet, it remains the sole ray of hope linking humanity to eternity. The viscous light cast upon the figure suggests a faint lunar radiance; this motif of spiritual illumination strikes the poet’s head as if its trajectory were directed toward the intellect rather than the physical form. In this manner, Muradyan transmutes material light into an ideological construct, reconfiguring it as a unified symbol that represents both inspiration and suffering.

The small house appearing in the distance, identified by its red window, is perceived as a symbol of memory, vitality, and human warmth, standing in stark contrast to the void of the night. That minute light seems to preserve Sevak’s

stroika, which exposed long-standing systemic problems, the erosion of the ideological order, and growing public insecurity. These developments were accompanied by acute social challenges and geopolitical blockades, generating a dangerous loss of faith in the future. All of these developments shaped a complex psychological climate which, by the end of the 1980s, emerged as one of the central internal tensions in art, including in Muradyan’s works. At that time, *Restless Night* functioned not simply as a reflection of the individual’s inner world, but as an expression of the broader psychological atmosphere of the period. It reflects the common feeling of a society experiencing anticipation, anxiety, and deep transformation as it confronts an uncertain future.

¹¹ Muradyan 2008, 152.

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memory, serving as a symbolic reminder of human presence. The work is distinguished by a carefully constructed artistic composition and marked by the laconic simplicity of its palette, yet it is imbued with a profound and compelling expressiveness. The chromatic scheme, defined by the contrast between black, deep blue, and muted gold, conveys sensual tension and inner dynamism. The golden sand, symbolizing the earth, simultaneously evokes a return to origins—to land and memory—while alluding to the transience of life and the world's physical fragility. Here, the poet's figure transforms into a symbolic image of solitude, which may be interpreted as a spiritual testament to life, love, and loss. His closed posture in the light embodies the creative suffering as an integral part of human existence. Although the formation of Muradyan's artistic style is more distinctly manifested in his thematic paintings, the portrait likewise testifies to his artistic evolution. "A comparison between the portraits of the 1950s and those of the early 1960s reveals that the painter gradually moved away from the literal imitation of nature, freeing his work from excessive detail. He redirects his attention to the character's psychological essence. Across both thematic compositions and portraiture, Muradyan pursues a synthetic approach to depiction."¹² *Restless Night* may be interpreted as a poetic requiem in which the night becomes a liminal symbol, mediating between the poet's life and death. Within this symbolic space, light and darkness, the individual and ideology, converge into a unified image that embodies the enduring essence of Armenian thought and the universal human spirit.

Sargis Muradyan's *Mother's Hands* (oil on canvas, 110×90 cm, Chelyabinsk Gallery, fig. 6) is a psychologically profound work in which the poetic word, maternal love, and the expressive force of artistic symbolism converge. The painting depicts Paruyr Sevak and his mother in a luminous moment when life and memory—past and present—intersect. The mother stands at the center, absorbed in her silent and serene routine, while next to her, the son appears contemplative, immersed in his thoughts. It is this silent dialogue that appears as the thematic core of the work. Paruyr Sevak's poem *Mother's Hands* and Muradyan's painting of the same title represent two artistic manifestations of the same psychological dimension. Both works are devoted to the sublimation of maternity into the profound roots of human existence, where love, suffering, and

¹² Urazova 1970, 17.

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time amalgamate into a single, powerful symbol—the depiction of the mother’s hands.

The structure of the painting is simple yet strongly profound. The mother occupies the center, absorbed in her daily labor, while next to her the son stands in silence, his gaze contemplative. A tree positioned between them functions as a symbolic focal point within the composition. The red doors in the depth of the painting evoke the thresholds of memory—borders that remain open, even in the mother’s absence. The light falling on the mother’s hands is divine, seen as a blessing. This light seems to emanate from the gentle movement of the mother’s hands—a radiance that resonates with the poet’s lines: “Come, let us today kiss with a son’s devotion.

those who birthed and nourished us,
those who gained and sustained us in this world...”

“Mother, I am Leaving” (oil on canvas, 125×150 cm, fig. 7 Collection of the Ministry of Education, Science, Culture, and Sport of the Republic of Armenia) may be interpreted as a spiritual extension of the themes examined in *Mother’s Hands*. If in the previous canvas the mother’s presence embodied the home’s guardian light, in this painting that light recedes into a vague, distant memory, subtly conveying the pang of separation. In the painting, Paruyr Sevak is portrayed positioned at the threshold of an open door. The door symbolizes departure and separation, yet it also embodies the enduring expectation of return. Sevak’s mother, *Azi*, is not fully portrayed; nevertheless, her presence remains perceptible in the composition. She stands in the background, in the courtyard of the house, holding white garments reminiscent of nightgowns, which seem to diffuse a delicate illumination. The painting is constructed upon a system of contrasts: the cool bluish hue of the open door stands in opposition to the warm brown tones of the background. Blue functions as the chromatic sign of departure, symbolizing journey and uncertainty, while simultaneously evoking a feeling of inner peace. In the depiction of the soil and the maternal dwelling, the earth becomes a symbol for the eternal, representing the profound roots. This chromatic opposition intensifies the central drama of the composition—the son’s departure from the family home. Sevak stands in silence, his hand resting on the door, his gaze directed inward. Silent but laden with tension, his expression reflects the spirit of Sevak’s verse, where pride and nuance coalesce. In this work, Muradyan once again affirms his artistic approach, according to which form and

color are never ends in themselves¹³. *Mother, I am Leaving* is one of the most subtle and lyrical works in Muradyan's thematic cycle dedicated to the life and legacy of Paruyr Sevak. Here, the painter's brush becomes an instrument of memory, reenacting the son's final gaze directed toward his mother. The chromatic restraint of the painting and its compositional simplicity possess a profound poetic quality; together, they appear to constitute the culminating expression of Muradyan's interpretation of motherhood, memory, and separation.

The graphic portraits of Paruyr Sevak (1965)

The two drawings from 1965 are clear testaments to the creative friendship between Sargis Muradyan and Paruyr Sevak. These works possess great artistic value, imbued with psychological depth and a precise rendering of the image. The drawings (1965, pencil on paper, 22x15 cm, family collection, fig. 9) are executed with spontaneous, fluid lines, yet grounded by deliberate, well-defined strokes. The painter's steady hand and inner restraint are visible on the paper; Muradyan simultaneously observes and analyzes the sitter—prioritizing the revelation of their inner nature over purely physical resemblance. Sevak's sharp features, thick brows, and pursed lips immediately evoke a sense of intellectual tension and inner bitterness.

In the first drawing, the profile view is transformed into an expressive structure, bringing out the commanding power of the forehead and the intensity of thought.

In the second drawing, the three-quarter figure is more relaxed, as the poet appears immersed in his thoughts. Through these two distinct postures, Muradyan creates a psychological opposition between the poet's fiery thought and his inner silence. The linearity of the work suggests the stark accuracy of a metal engraving. Through profound modulation and a dynamic interplay of light and shade, Muradyan achieves volume and tactility entirely through the graphic medium, eschewing the need for color. The painter's interest in the deep layers of the human essence is more pronounced than his focus on external details. In these drawings, the features that will later become the core of the monumental interpretation of Sevak's figure are already perceptible, i.e., emotional tension, plastic simplicity, inner dignity, and poetic spirit.

¹³ **Khalatyan** 1976.

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Paruyr Sevak: Key Milestones of His Life

Sargis Muradyan possessed extensive experience in monumental painting, as evidenced by the magnificent fresco created for the Paruyr Sevak House-Museum between 1981 and 1986 (tempera, 200–300x2200 cm, Fig. 8). Erected across the full breadth of the wall, this composition offers a visual chronicle of the poet's life and creative path. The collection of images illustrates Sevak's childhood and education, his evolving worldview, and his entrance into Armenian literature. It further captures his encounters with prominent writers of the era, as well as the depth of his love and devotion to the motherland. The emotive undertones of the fresco are rooted in memories of the past; here, suffering and melancholy converge, forming an essential dimension of the poet's spiritual journey. The creation of the fresco is structured on the principle of portrait-narrative. Paruyr Sevak's figure is represented through a multi-layered fusion of his biography, memory, and national culture. At the heart of the composition is the poet, encircled by his family, his peers, and the eminent figures of Armenian culture: Mesrop Mashtots, Grigor Narekatsi, Komitas, Avetik Isahakyan, Aram Khachatryan, and Martiros Saryan. Arranged horizontally, the composition moves visibly from left to right. Here, the flow of time ascends from the depths of pain and memory into a luminous presence: the realm of the poetic word.

In the upper part, the poet's parents are depicted against the remote background of the horizon. His sons, holding seedlings, symbolize the continuation of life and legacy, while the figure of his wife, Nelly Menagharishvili, underscores family warmth and dedication. Muradyan portrays Sevak alongside his friends—including Silva Kaputikyan, Hovhannes Shiraz, Hrant Matevosyan, Razmik Davoyan, Jim Torosyan, Hamo Sahyan, and Sero Khanzandyan. This group represents an entire generation, united by a commitment to creative freedom and independent thought.

The chromatic structure is defined by gentle, clear tonal transitions. Bluish and gray tones are juxtaposed with a yellowish, golden light, creating a sense of spiritual luminosity at the work's center. The figures' plasticity is clear and harmonious; their movements are quiet, their gestures persuasive, and their facial expressions deeply contemplative. The poet's open palms, directed toward the viewer, convey a sense of communication and involvement; it is as if Sevak himself is telling his nation's story. This fresco can be seen as a symphony of time and memory. It unites the individual and the collective, history and the present, pain

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and hope—transforming them into a single, holistic dimension where Sevak serves as a spiritual guide. The ideological and artistic commonalities between the works of Sargis Muradyan and those of his contemporary painters are evident, particularly in the oeuvres of Hovhannes Zardaryan (portraits of Viktor Hambardzumyan, William Saroyan, Ghukas Chubaryan, Ruben Drambyan), Eduard Isabekyan (portraits of Khachatur Abovyan, Axel Bakunts, Derenik Demirchyan), and Ara Bekaryan (portraits of Yeghishe Charents, Vahan Teryan, Hakob Kojoyan). These parallels are especially pronounced in their respective series of portraits dedicated to intellectuals.

Each of these artists addresses the era's most decisive topics through the figures of their heroes. The intellectual is represented as a spiritual embodiment of the era—a figure in whom social changes, creative pursuits, and new definitions of national identity resonate. It is this holistic perception that unites Sargis Muradyan with the portraiture legacy of his contemporaries, establishing it as an essential layer of 20th-century Armenian art. Here, the human figure transforms into a precise ideological and spiritual representation of the era, confirming Muradyan's significant contribution to this cultural evolution.

Conclusion

Within the creative legacy of Sargis Muradyan, the figure of Paruyr Sevak functions as an artistic and philosophical pivot, where the painter's thematic, chromatic, and compositional endeavors intertwine. Muradyan's portrayal of Sevak evolves through various stages, ranging from the depiction of a man merged with nature to that of a thinker filled with inner luminosity. This progression represents an artistic and ideological evolution, indicating the poet's transformation from a physical presence transitioning into a symbolic eternity. Thus, in Muradyan's works, Paruyr Sevak embodies the collective spirit of the Armenian intellectual—a figure of deeply national yet universal resonance. Within this portrayal, the profound bond between man and land, memory and silence, and suffering and spiritual tenacity is revealed. Muradyan's artistic cycle dedicated to Sevak stands as a testament to human intellect and the eternal nature of the spirit.

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արվեստագետ

Հայաստանի գեղարվեստի պետական

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Ամփոփում

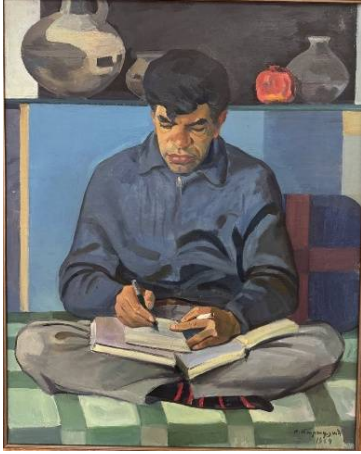
Պարույր Սևակի կերպարը՝ որպես հայ մտավորականության, ճշմարտության որոնման և հոգևոր դիմագծի խորհրդանիշ, բազմիցս արտացոլվել է ՀՀ ժողովրդական նկարիչ Սարգիս Մուրադյանի (1927–2007) ստեղծագործություններում: Ուսումնասիրելով Սարգիս Մուրադյանի՝ Պարույր Սևակին նվիրված տարբեր տարիների դիմանկարների շարքը, թեմատիկ կոմպոզիցիոն աշխատանքներն ու որմնանկարները, դիտարկման առարկա է դառ-

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նում նաև դրանց տեղը և դերը՝ 1960–1980-ականների հայ ազգային կերպարվեստի ընդհանուր զարգացումների համատեքստում: Այդ շրջանում ձևավորվում էր նոր՝ հոգեբանական խորությամբ և խորհրդանշական բազմաշերտությամբ բնութագրվող գեղանկարչական մտածողություն, որի շրջանակում Մուրադյանի սևակյան պատկերները համահունչ էին ժամանակակից նկարիչների՝ մտավորականի կերպարի մեկնաբանություններին: Զուգահեռներ ենք անցկացրել Հովհաննես Զարդարյանի, Էդուարդ Իսաբեկյանի, Արա Բեքարյանի դիմանկարների հետ, որոնք, ինչպես Ս. Մուրադյանի գործերում, արտացոլում են ներքին լարվածության, հոգևոր որոնման և ազգային ինքնագիտակցության թեմաները: Ս. Մուրադյանի ստեղծագործություններում Պարույր Սևակը ներկայանում է որպես հայ մտավորականի հավաքական կերպար՝ խորապես ազգային, բայց միաժամանակ համամարդկային հնչողությամբ, որտեղ բացահայտվում է մարդու և հողի, հիշողության և լռության, տառապանքի և ոգեղեն տոկունության ներքին կապը: Ս. Մուրադյանի սևակյան շարքը վերաձվել է մարդու մտքի և հոգու հավերժության մասին գեղարվեստական վկայության:

Բանալի բառեր՝ *Սարգիս Մուրադյան, Պարույր Սևակ, հայ կերպարվեստ, դիմանկար, որմնանկար, գծանկար, էսքիզ:*

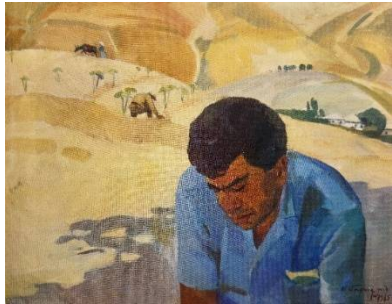
The Figure of Paruyr Sevak in the Works of Sargis Muradyan



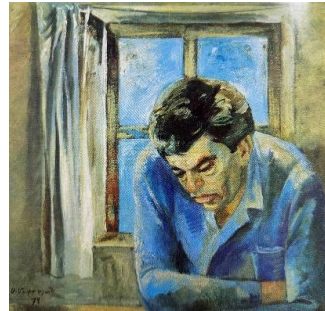
1964, oil on canvas, 100×80 cm, Armenian National Gallery, Jermuk Branch; see Fig. 1
Photographed by the author of the article



1996, oil on canvas 100×80 cm, Armenian National Gallery, Jermuk Branch; see Fig. 2
Photographed by the author of the article



1965, oil on canvas, 65×80 cm, family collection;
see Fig. 3



Paruyr Sevak, 1974 oil on canvas, 65×82 cm,
Armenian National Gallery, Jermuk Branch, fig. 4.
Photographed by the author of the article



Restless Night, 1988, oil on canvas, 120×130 cm,
The Fine Arts Academy Fund, family collection



Mother's Hands (oil on canvas, 110×90 cm,
Chelyabinsk Gallery, fig. 6, provided by the family
of the painter)

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"Mother, I am Leaving" (oil on canvas, 125x150 cm, Collection of the Ministry of Education, Science, fig. 7 Culture, and Sport of the Republic of Armenia, provided by the family of the painter)



1965, pencil on paper, 22x15 cm, family collection, fig. 9



Paruyr Sevak: Key Milestones of His Life
(tempera, 200-300x2200 cm, Fig. 8 Paruyr Sevak House-Museum 1981-1986/ 1982-1985)